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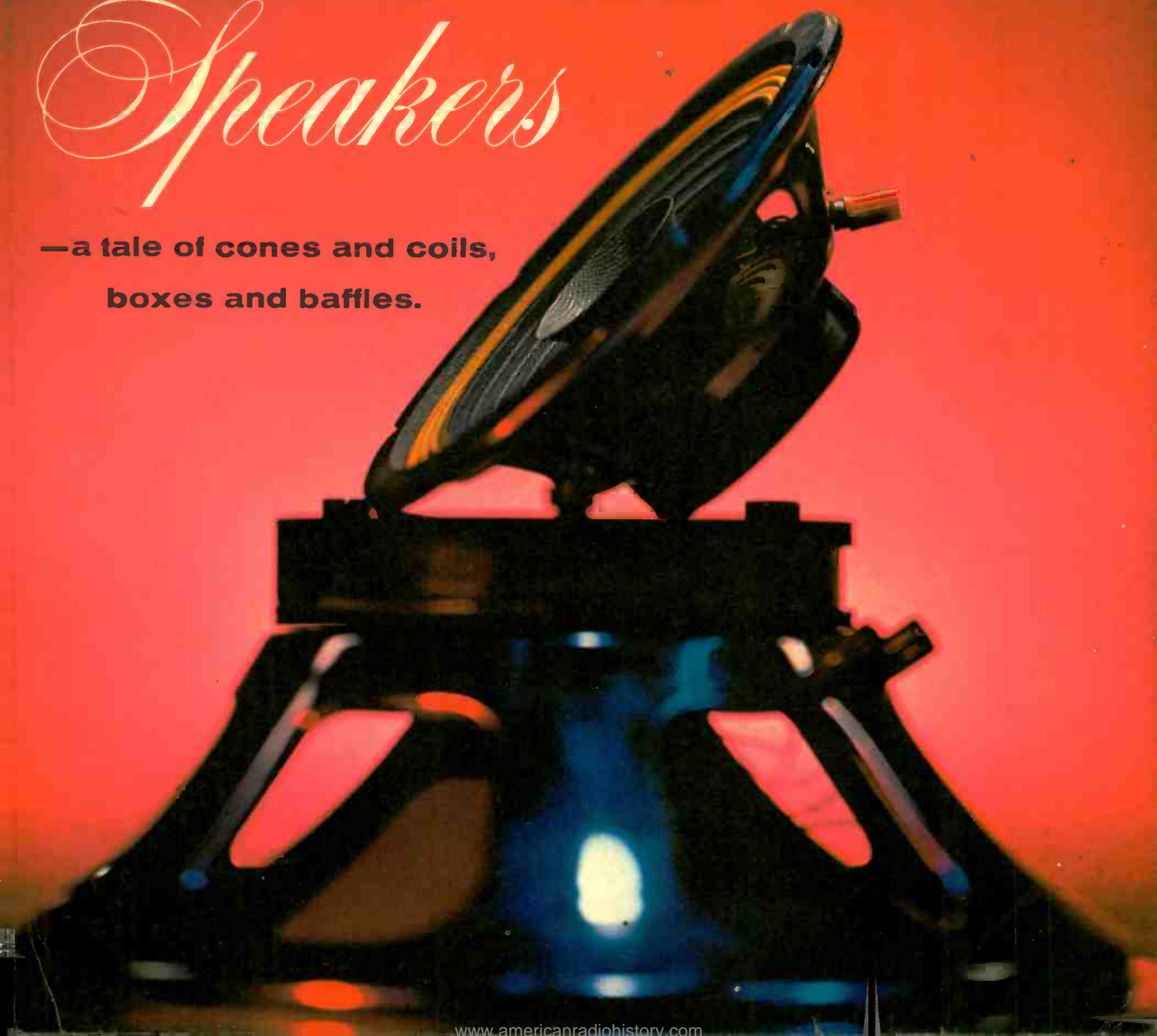
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JUNE THE MAGAZINE FOR MUSIC LISTENERS®

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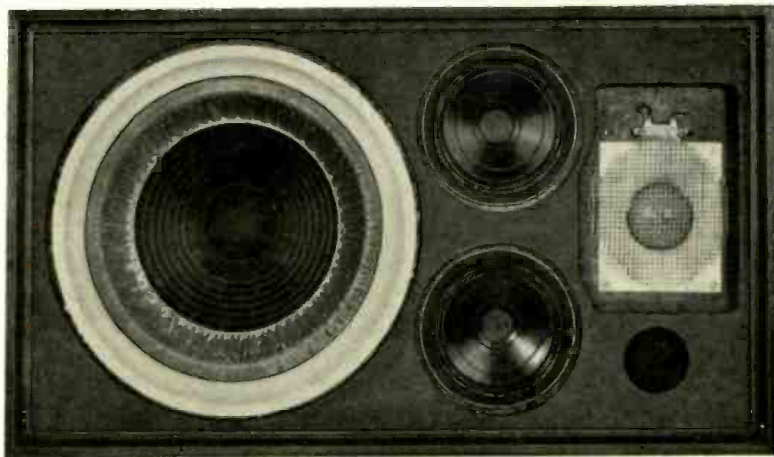
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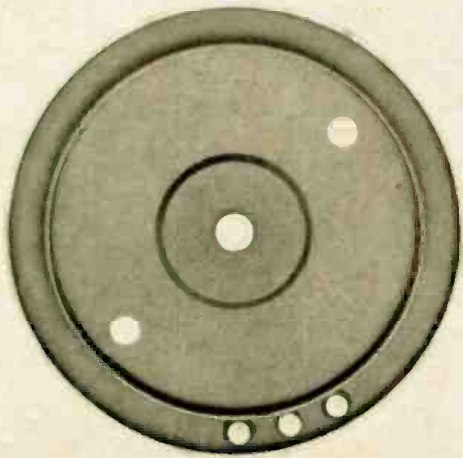
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THE XP-4A LOUDSPEAKER BY FISHER

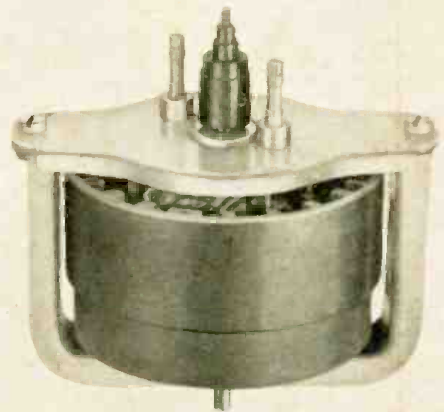
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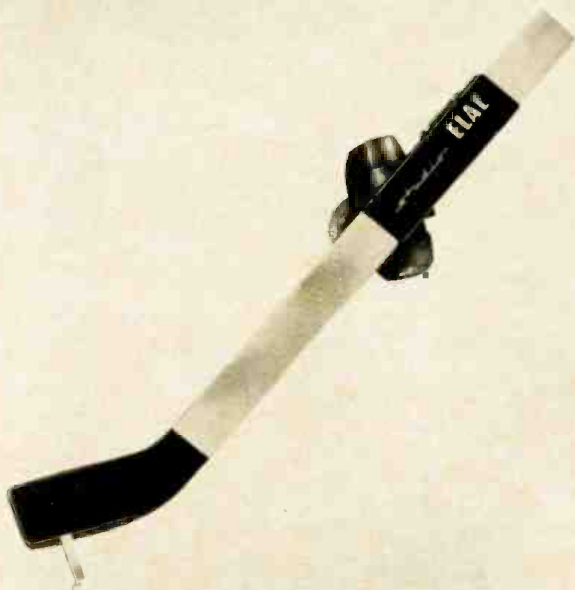
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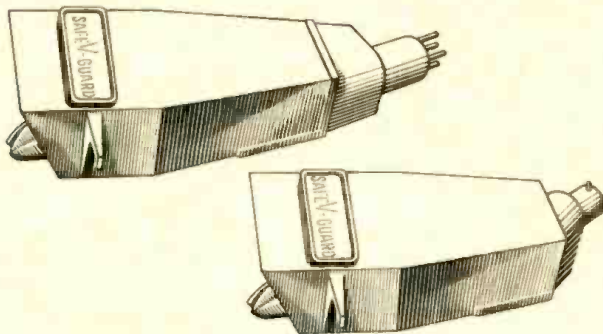
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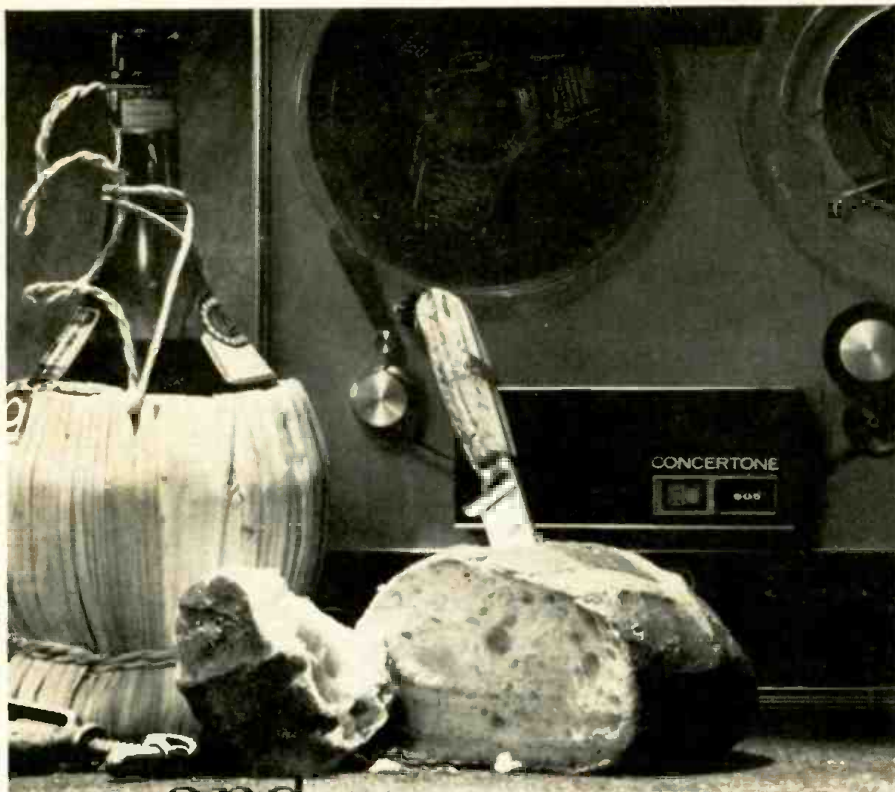
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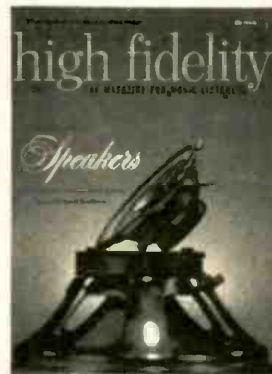


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CIRCLE 7 ON READER-SERVICE CARD



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ADVERTISING

Main Office
Claire N. Eddings, The Publishing House
Great Barrington, Mass. Telephone 1300

New York
1564 Broadway, New York 36
Telephone: Plaza 7-2800
Seymour Resnick, Andrew Spanberger

Chicago
The Billboard Publishing Co.
188 W. Randolph St., Chicago 1
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Ask to hear records featuring solo performances to help you determine the quality of each system's mid-range capability. One will have more "on-stage" feeling than the others.



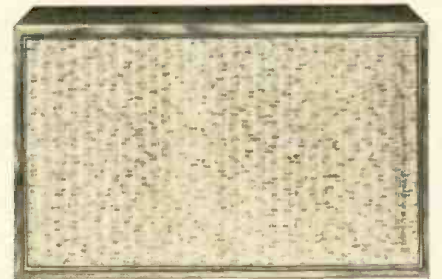
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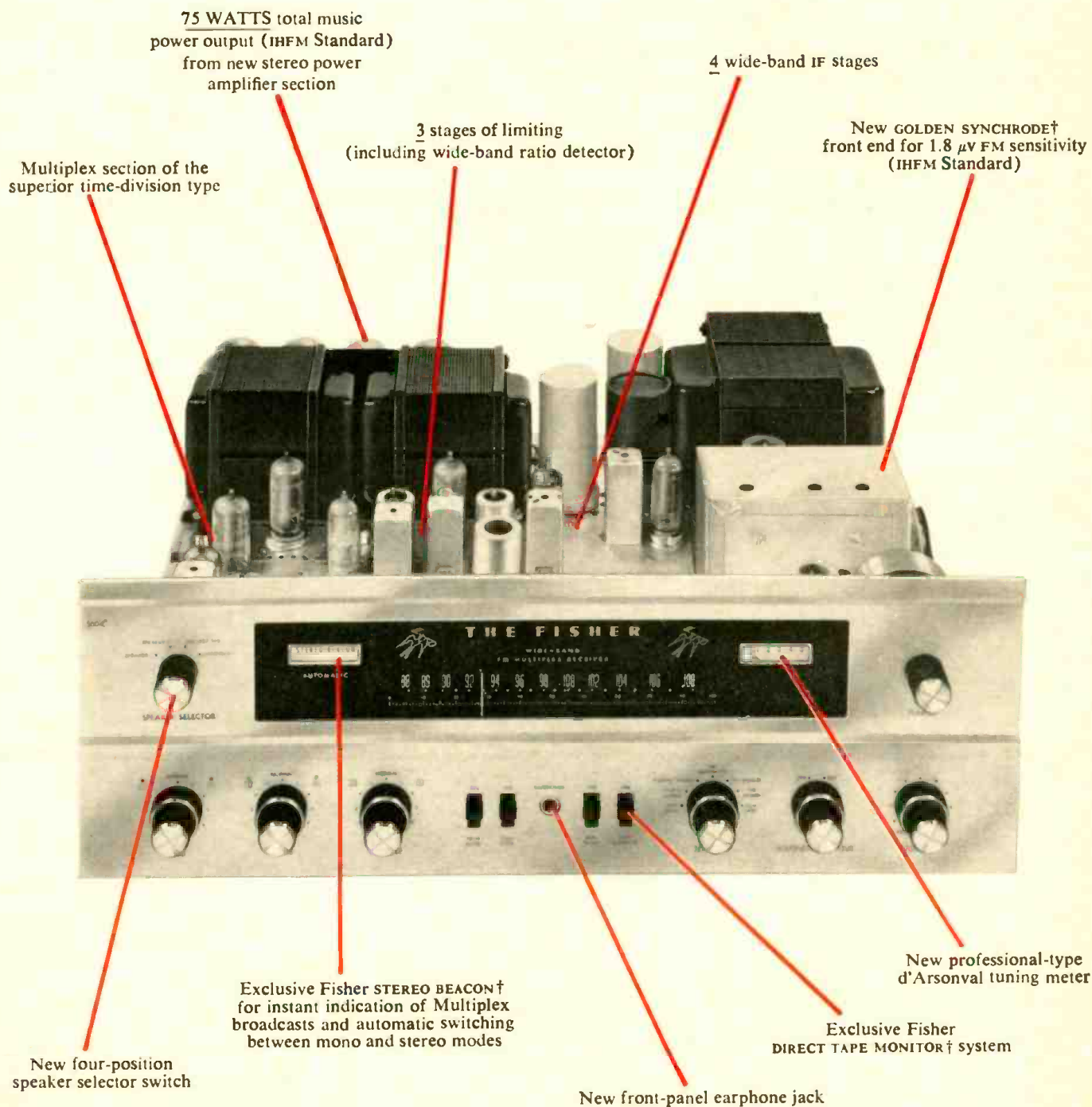
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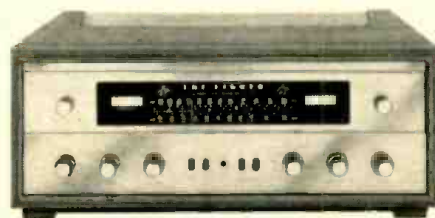
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CIRCLE 42 ON READER-SERVICE CARD

AUTHORitatively Speaking

While still an Oxford undergraduate, **David Lloyd-Jones**, author of "Professor Borodin's Indulgence" (p. 28), began his investigations into Russian music, with a thesis on the composer of *Prince Igor*. Later he made two visits to Russia, where access to manuscript sources, first editions, and other memorabilia provided new fields for exploration. Mr. Lloyd-Jones's interest is not solely academic, however. A conductor by profession, he has appeared on the podium with a number of British orchestras, implementing his scholar's knowledge of the music by practical experience in its re-creation. He has also acted as *répétiteur* and prompter at the Royal Opera House, Covent Garden, where he specialized in the Russian repertoire. The present essay marks Mr. Lloyd-Jones's first appearance as a contributor to HIGH FIDELITY, but constant readers will recall his name among the personae who brought "Project Boris" to fruition (see Roland Gelatt's article, April 1963, and the review in this issue, p. 66).

Let those who cherish the notion of the artist starving gracefully in a garret for the sake of his muse be here-with disabused. He no doubt has his problems, but the prospect of penury doesn't seem one of them—at least if he happens to be a recording artist in the popular field. For evidence, read "The Artist as Businessman," p. 32. This study of one branch of our affluent society is the work of **Ren Grevatt**, who surely knows of what he speaks. A veteran of twelve years with The Billboard Publishing Company, Mr. Grevatt was at one time involved with promotion and is now an associate editor of *Billboard*. In addition to these duties, he has also written for the *Saturday Evening Post* and other publications, and is currently New York correspondent for the British periodical the *Melody Maker*. Since graduating from Dartmouth and studying at New York University, Mr. Grevatt has, in fact, been in intimate association with the world of entertainment. Perhaps as a nice counterbalance, the whole Grevatt family frequently take off for pastoral scenes—at their farm in Vermont.

Vittorio Gui, whose article on Bellini appears on p. 35, made his debut as a conductor of opera with a performance of Ponchielli's *Gioconda* in Rome on December 7, 1907. In the more than half century that has since elapsed he has held the directorships of orchestras in various Italian cities (including Florence, where in 1933 he was instrumental in founding the Maggio Musicale) and has appeared in concert halls and opera houses all over the world. Of recent years he has been particularly active at Glyndebourne and at the Edinburgh Festival. Signor Gui is the composer of an opera, *Fata malerba*, and a number of orchestral works, and is the author of a monograph on Boito's *Nerone* and of a collection of essays, *Battute d'aspetto*.

This month we put the accent on speakers, with Audio Editor **Norman Eisenberg** discussing their "Past, Present, and Future" (p. 37), sound consultant **Albert Sterling** giving advice on "What To Listen For . . . and Why" (p. 41), and experimenter **Leonard Marcus** describing his adventures with "Kits for Home Assembly" (p. 44).



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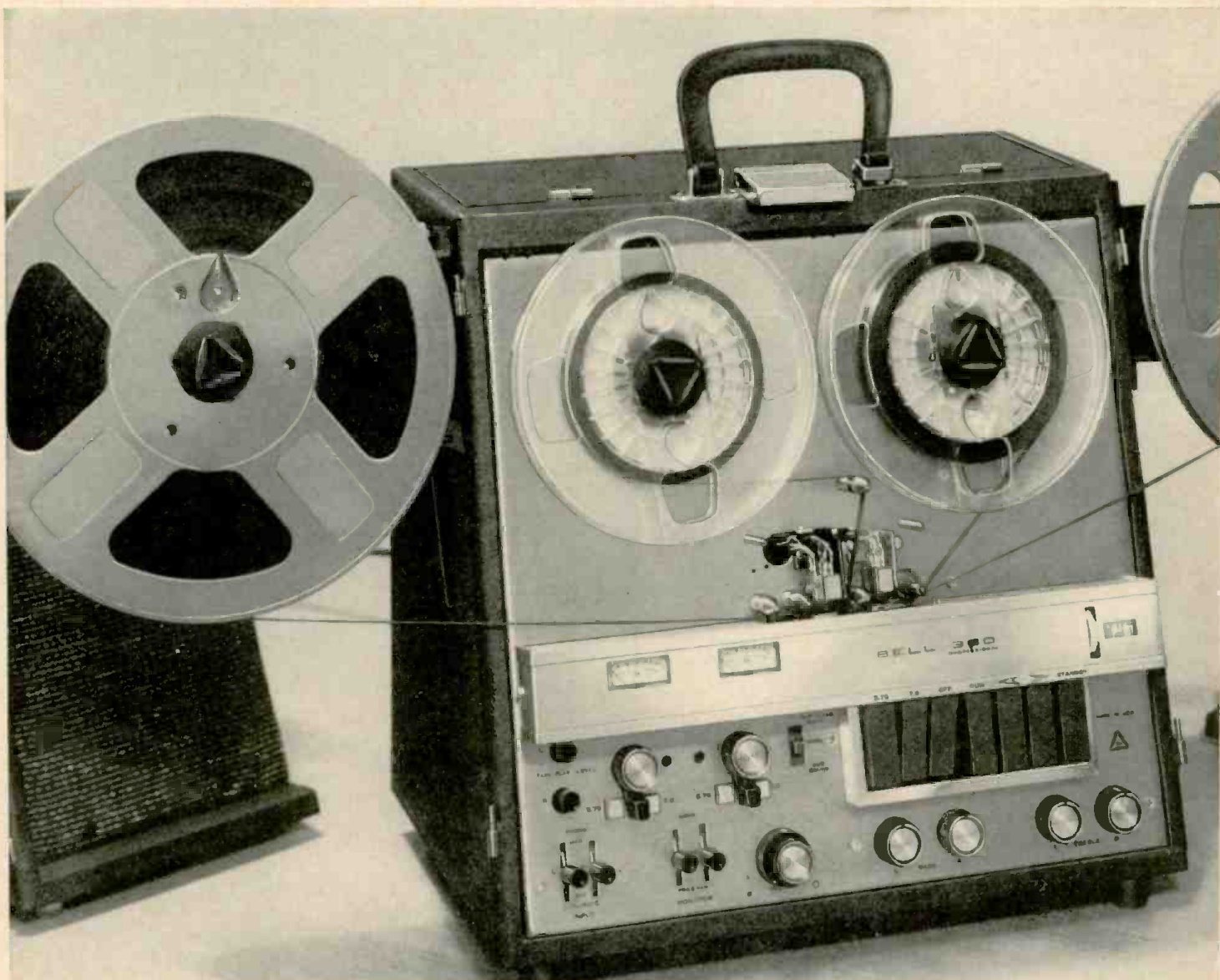


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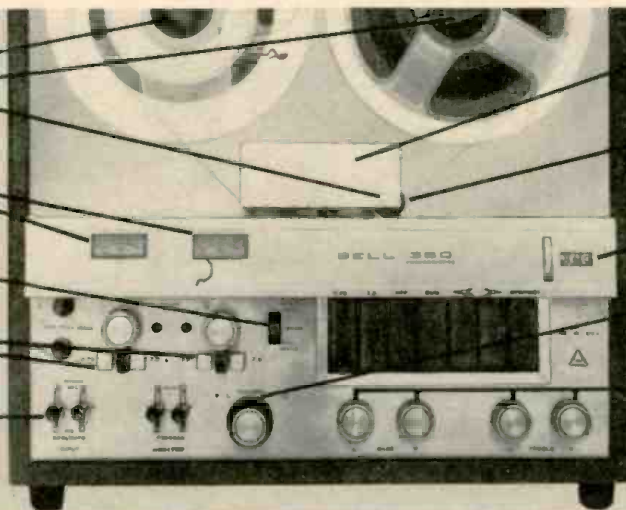
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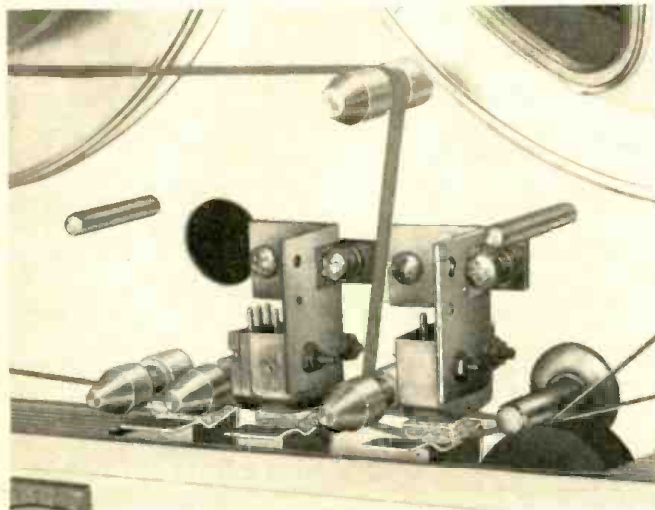
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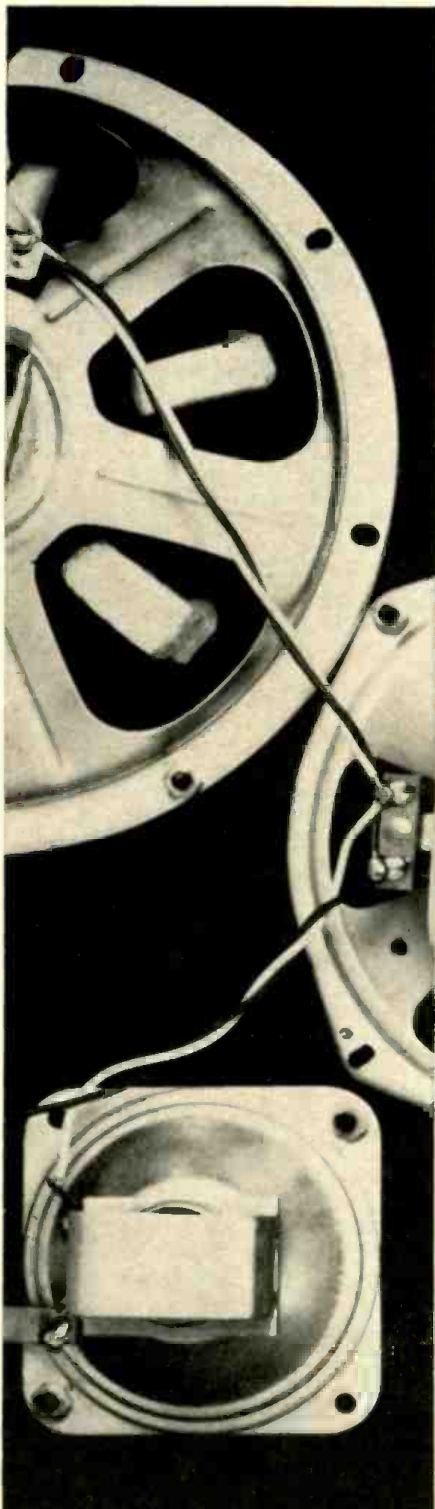
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CIRCLE 72 ON READER-SERVICE CARD

NOTES FROM ABROAD

LONDON

Looking in at Kingsway Hall, I found Otto Klemperer halfway through the Valse in Tchaikovsky's Symphony No. 4. He stood beneath a spread of EMI-Angel microphone booms which looked extraordinarily like pre-set anglers' rods at the end of a pier. He decreed nuances with fluttering fingers and from time to time clapped hands, not applaudingly but to pull up his Philharmonia players for rephrasing or re-emphasis.

There were many such pullings-up. Both to Tchaikovsky's Fourth and to the Fifth, which followed, he brought such scruple and rapt concentration that he might have been preparing both scores for the first time. On the rim of the auditorium, all ears, sat a janitor, mug of coffee in hand. He was letting the coffee go cold.

After the Tchaikovsky symphonies, Klemperer started on Stravinsky's *Pulcinella* Suite for the reverse of the same composer's *Symphony in Three Movements*, which he had made with the

Philharmonia nine months earlier. Other pieces on his schedule for spring and early summer are Berlioz's *Symphonie fantastique*, Bruckner's Symphony No. 4, and Schumann's No. 1.

Klemperer at Kingsway. The two Stravinsky items rather made me raise my eyebrows. When I discussed Stravinsky with Dr. Klemperer eight years ago, he named *Pétouchka*, *The Firebird*, *L'Histoire du soldat*, *Les Noces*, and the *Symphony of Psalms* as works which he liked very much and which were "likely to last." (The list, which was a carefully considered one, is notable among other things for its rejection, explicit at the time, of *The Rite of Spring*.) Has Dr. Klemperer come around to *Pulcinella* and the *Symphony in Three Movements* since? All I could extract from him during his recent Kingsway session was that if he didn't mention these two scores in 1955, that was merely because he "did not think of them."

Ashkenazy at Walthamstow. Immediately after his first London concerts, Decca-London lassoed Vladimir Ashkenazy, the young Soviet virtuoso pianist, took him out to Walthamstow's town hall, and, at four afternoon and evening sessions, recorded him in Rachmaninoff's Piano Concerto No. 3. With him were Anatole Fistoulari and the London Symphony Orchestra.

Ashkenazy is small and slender, the merest wisp of a man, turning the scale, if superficial appearances are anything to go by, at not more than a hundred pounds. Listeners at Walthamstow were puzzled to know where the weight and strength for his double-fortes were coming from. The secret, he explains, is muscular coordination and consequent power arising from the right positioning and bracing of the feet. His first sessions on the Rachmaninoff followed a tiring



Ashkenazy: he takes tea with lemon.

Continued on page 14

HIGH FIDELITY MAGAZINE

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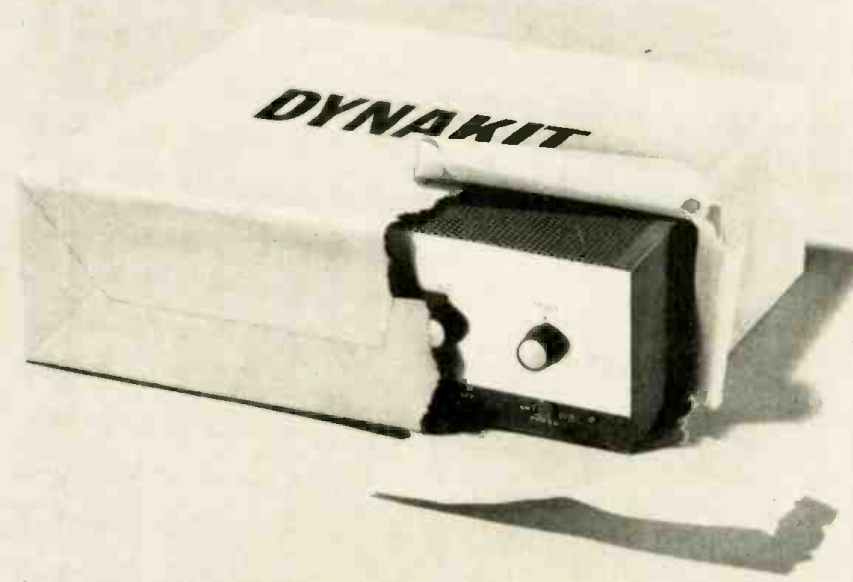
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NOTES FROM ABROAD

Continued from page 12

concerto concert in London's Albert Hall the night before. Fortified by nothing stronger than tea with lemon, he got the first and second movements out of the way in six hours. At 10 p.m. the orchestra began to pack up. While the custodial staff fidgeted impatiently, yearning to switch the lights off and lock up, Ashkenazy stayed obstinately at the piano. He announced that he was very much in the first-movement mood and all set to remake most of the cadenza.

Eric Smith, who was supervising the recording, talked soothingly to the caretakers and returned to the control booth. Ashkenazy went ahead. He was still going ahead at 11 p.m. Supported by Ashkenazy's wife (who is blonde, pretty, and musically aware), Mr. Smith then suggested that they should call it a day. The dialogue went something like this: "You look tired. I expect you *feel* tired." "Perhaps. But does the tiredness come over in my playing?" "I can't truthfully say it does." "Let's go on, then. If I finish the cadenza tonight, I shall get the first movement out of my system, and I'll be able to give myself undividedly to the finale tomorrow. The mood of the finale is so different. . . ."

Ashkenazy's argument was persuasive; but his wife and Mr. Smith—more alive, perhaps, to the cumulative strain involved—persisted and, without having recourse to armlocks, crowbars, or policemen, managed to win him away from the keyboard at 11:05.

As remade the following afternoon, the cadenza pleased Ashkenazy greatly. He agreed without demur to the ditching of the earlier takes.

The LSO and the LPO—at Home and Abroad. From the beginning of the year up to the end of its spell with Ashkenazy, the London Symphony Orchestra had played twenty-six recording sessions and was booked for about a hundred more before the end of November. Decca-London, Philips, RCA, and Mercury are all using its services. The last-named company, with conductor Antal Dorati, is due here next month for its annual London harvest (thirty sessions). Philips' present plans call for a recording of the *Symphonie fantastique*, with Colin Davis (at or about the time Klemperer is doing it for Angel, by the way), and another notable LSO date is with Pierre Monteux in Debussy's *Images*.

In the fall of 1964 the orchestra hopes to spend six weeks in the United States as part of a wider tour that takes in the Far East. As I write, the LSO's rejuvenated and reorganized rival, the London Philharmonic Orchestra, which Beecham founded thirty-one years ago, is also discussing with interested parties on your side the possibilities of an American trip (forty concerts at least)—this to be in 1965. CHARLES REID

Continued on page 20

HIGH FIDELITY MAGAZINE

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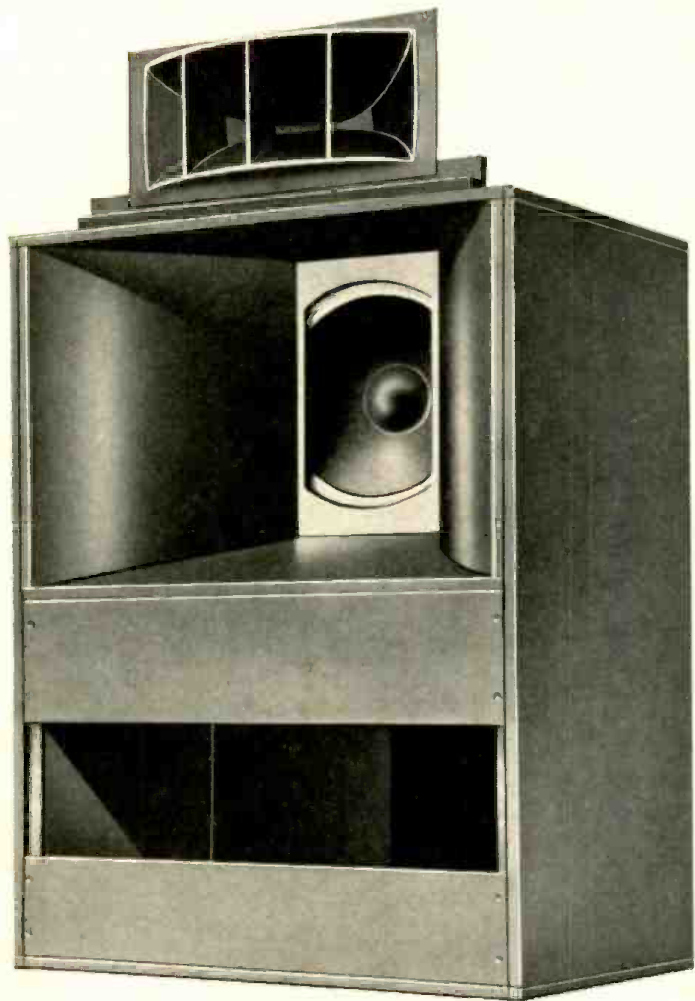
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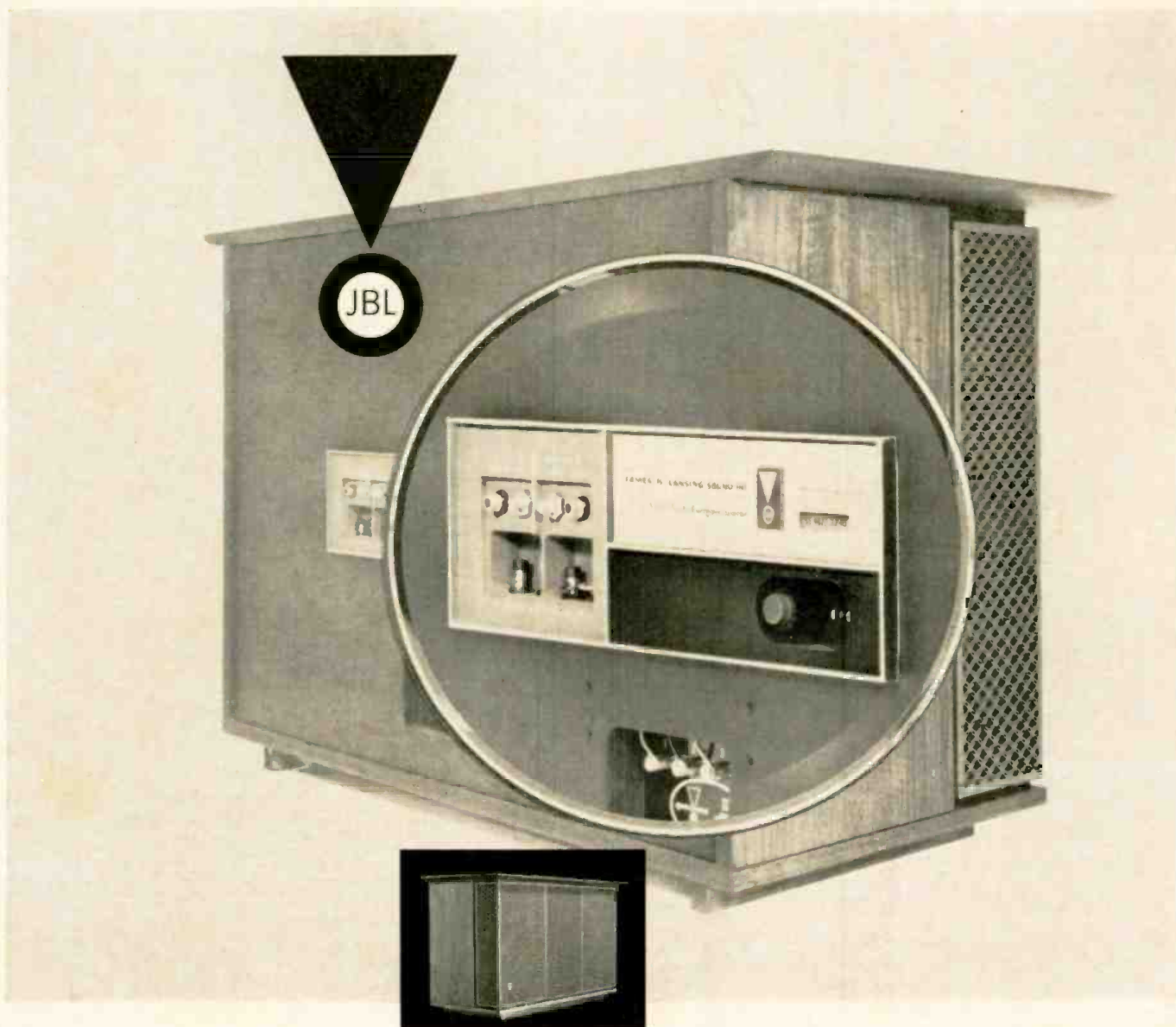
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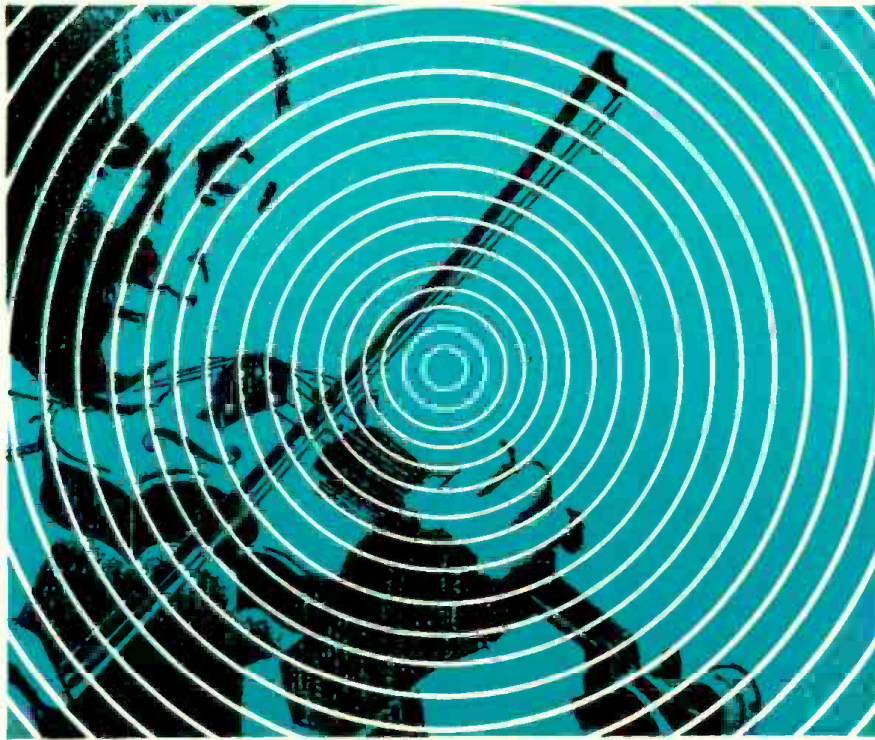
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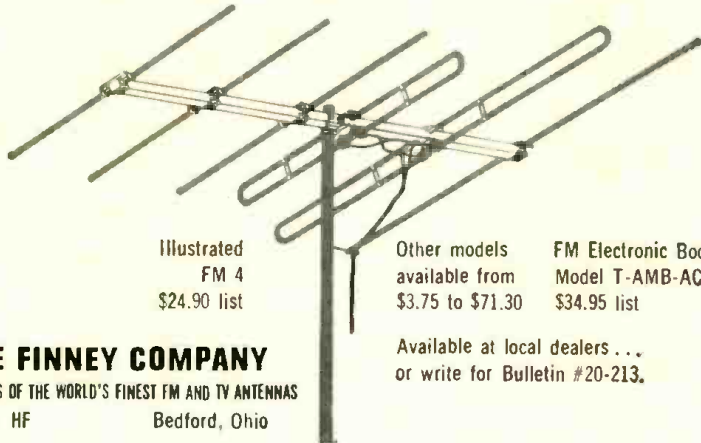
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NOTES FROM ABROAD

Continued from page 14

VIENNA

This city recently had a short visit from John McClure, of Columbia Records in New York, and E. Power Biggs, the distinguished organist. As

Kurt Blaukopf wrote in these pages in April, CBS has been lining up possible recordings, to be made on authentic instruments of the period, of the Mozart Organ Sonatas, a Christmas organ program (with orchestra), and a collection of Bach chorales for organ and assorted instruments. After trying out a number of old organs in Vienna itself and in some of the monasteries nearby, McClure and Biggs settled on the stately organ at the parish church in Eisenstadt, where Haydn was princely Kapellmeister. Mozart probably never played the organ, but Haydn did, of course; he also conducted the *Coronation* Mass and other Mozartiana in Eisenstadt. (It seems that there are no "Mozart" organs near Salzburg which haven't been restored out of existence, or completely rebuilt.)

Dido out of Japan. The most complete manuscript copy of Purcell's *Dido and Aeneas* was recently discovered in Japan, to which exotic land it was taken by a Japanese music lover who had purchased it in London. A recording of this "complete" *Dido* will be made by Vanguard this spring in Vienna, with Alfred Deller, countertenor.

Goberman's Successor. Deutsche Grammophon is seriously considering finishing the complete recording of Haydn's symphonies which the late Max Goberman began. DGG wants to use the same orchestra—partly to take advantage of its fabulous horn players (whose reeling high notes on the Goberman tapes have already become celebrated), partly to give the series an orchestral and sonic unity. To date, however, no one has been able to think of an acceptable substitute for Goberman.

H. C. ROBBINS LONDON

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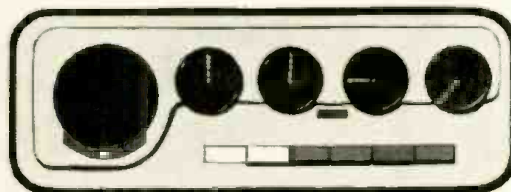
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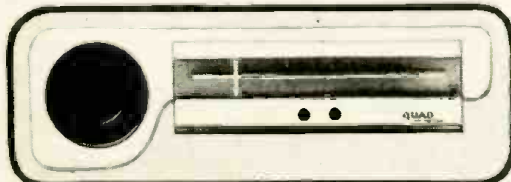
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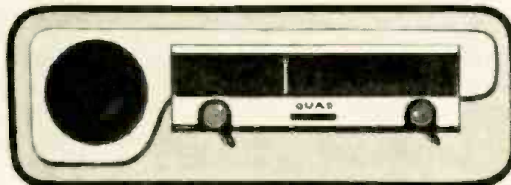
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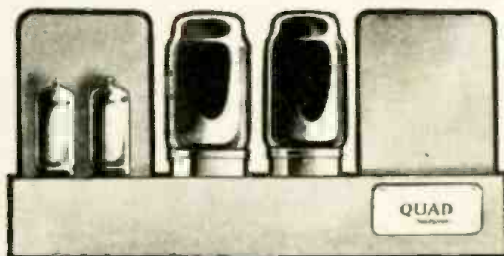
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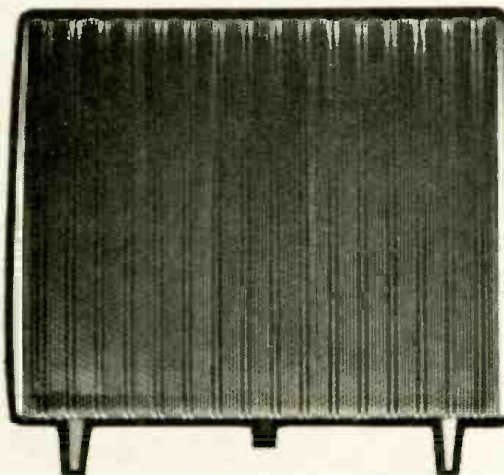
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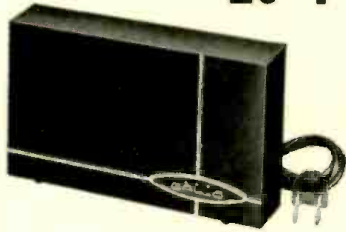
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Antal Dorati

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WHEN Antal Dorati paid a brief visit to New York not many weeks ago, the event served to bring to mind the rather special diversity which has marked the forty-year career of this conductor. Mr. Dorati, who was born in Budapest and was the youngest student ever to receive a degree from the Academy of Music in that city, studied composition with Kodály and took part in a four-year seminar on folk music conducted by Béla Bartók. He became conductor of the Budapest Royal Opera House at eighteen, moved on to the Ballet Russe de Monte Carlo and eventually to guest appearances in the United States. In 1941 he settled in this country as musical director for the Ballet Theatre, spent the years from 1945 to 1949 rebuilding the Dallas Symphony, and then became conductor of the Minneapolis, with which he remained for eleven years. He is now principal conductor of the BBC Symphony, with time for frequent guest appearances—an arrangement much to his liking.

At the time of our meeting, Mr. Dorati had just flown over from London to receive an Oscar, so to speak—a gold disc from the Record Industry Association of America commemorating the million-dollar sale of his Tchaikovsky *1812 Overture* for Mercury. On the occasion of our talk, however, another matter seemed uppermost in his mind, and as he warmed to the subject it was not difficult to see why.

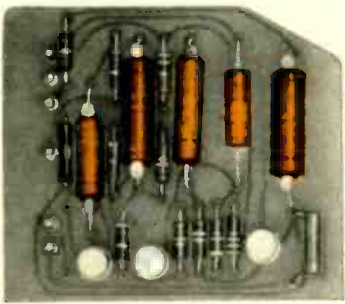
Dorati had come fresh from a success possibly even rarer for a conductor than are million-dollar record sales—the success of a man whose own work has been presented in public performance and received virtually unanimous praise. If the critics of *Le Monde* and *Figaro* are to be taken at their word, the premiere in Paris this year of Dorati's *The Way of the Cross*, a dramatic cantata based on a poem by Paul Claudel, clearly damages the supposition that most conductors indulge in composition as a kind of undercover operation and do it very badly. (The Paris papers even did a bit of name-calling on the subject.) To this theory, Maestro Dorati would seem to be an exception.

The present fruition of this musician's composing skill satisfies a creative intent that dates as far back as he can remember. "I can be blasé about my

conducting," he says, "but not about my composing. I began to compose as a very young man. Then I stopped, and for twenty years did nothing more. But I reached a point when I had to get back to writing, to say what I felt. Now I don't care what anyone thinks of it—if no one likes it, too bad! I was repressed for so long, and now I am writing the pieces of my youth." The new cantata is yet to be heard in this country, but two other Dorati works have recently been committed to records: the *Symphony in Five Movements* (with the Minneapolis) and a Nocturne and Capriccio for Oboe and String Quartet, just released by Mercury.

ALTHOUGH Dorati applies the term "blasé" to his attitude as a conductor, he must surely use it in the knowledge that it will not be taken seriously. His record stands very much in contradiction: among his services to music are commissions to Hindemith, Piston, and Schuman; world premieres of works by Bartók and Ives; United States premieres of Bartók's *Bluebeard's Castle* (which he has just recorded—for a review, see page 60) and of pieces by Kodály and Schoenberg. What the adjective implied, it seemed to me, was actually a rather amused determination on Dorati's part to make light of the cult of the conductor. "Conducting is a matter of the ability to command," he said. "You don't study conducting—that is all fakery, simply a trick. Do you know how long it takes to explain the principles of conducting to a person of average intelligence? Fifteen minutes.

"I am conducting the BBC Symphony now, and I would guess that there are twenty men there who have just as much musical ability—beyond their instrumental technique—as I have. Why am I the conductor instead of one of them? It is simply the will to command. The desire for something is usually indicative of the ability for it, and I knew from the age of fifteen that it was what I wanted. You know, Hindemith says in *The Composer's World* that audiences love to watch a conductor because it is a chance to see tyranny at work. Actually, conductors shouldn't be seen. As soon as they are, they become conscious of it and some of them begin to act like monkeys." SHIRLEY FLEMING



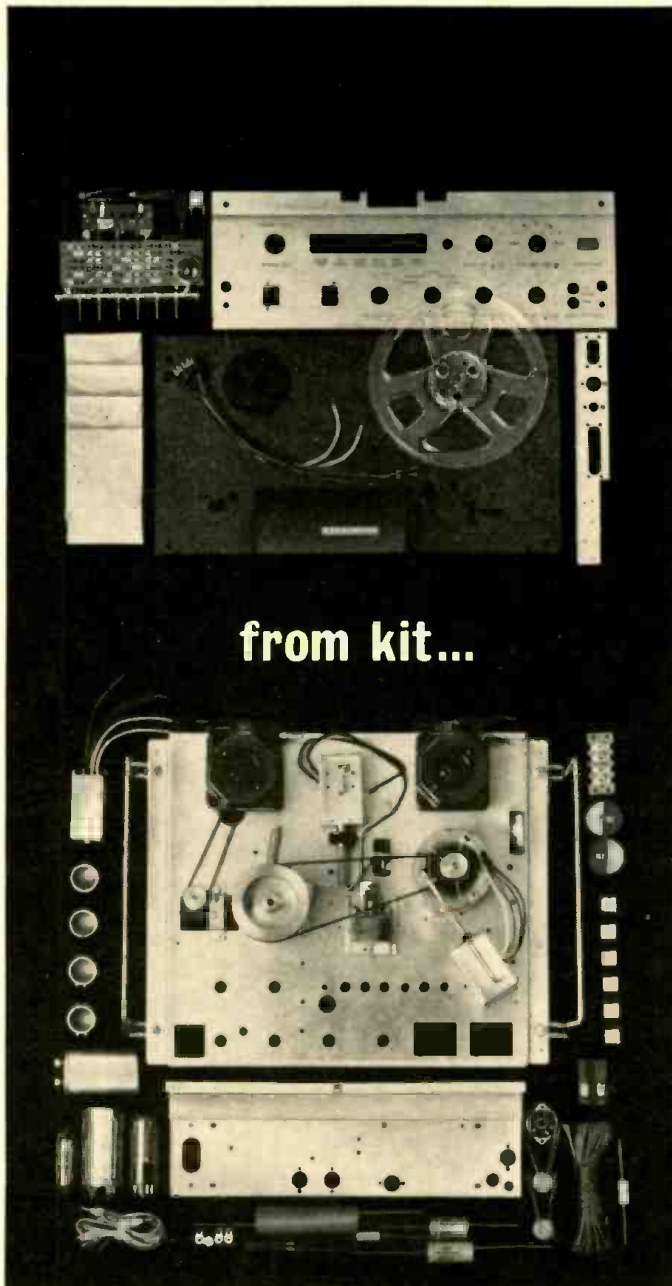
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EQUIPMENT REPORT — HIGH FIDELITY MAGAZINE



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HIGH FIDELITY NEWSFRONTS

BY NORMAN EISENBERG

Transistors at Scott. Scheduled to appear next month are the first two transistor components from H. H. Scott, Inc. One is a tuner (Model 4312) which—according to a company spokesman—“will out-perform all previous Scott tuners. It has higher sensitivity, lower distortion, and better channel separation than anything we’ve done yet.” This level of performance, reportedly, is the result of careful engineering with transistors and other solid-state circuit devices. The tuner’s front end, or rf section, uses a Nuvistor (a subminiature vacuum tube), but the remainder of the set uses transistors.

Although the new tuner employs the familiar Scott rotary direct-drive tuning dial, somehow it does look a little different and also operates in a different way. Conventional automatic circuits (which trigger a tuner from mono to stereo) are activated by the broadcast station’s 19-kc pilot signal—regardless, says Scott, of the audio quality of that signal. But often the quality of broadcast stereo will vary from one locale to another, with the result that the same program may sound clean to one listener and noisy to another. A new adjustment in the Model 4312 tuner lets the listener decide to which stereo broadcasts his tuner will respond. If the signal on stereo isn’t clean enough, the set will not be triggered to stereo but will simply continue operating as a mono tuner. The adjustment, which also controls a stereo visual indicator, can be set to any threshold level, from maximum “discrimination” to none at all.

Companion unit to the tuner is the Model 4270, a completely transistorized integrated amplifier without output or interstage transformers. It is rated at 25 watts of steady-state (or 30 watts of music waveform) power on each channel. The fact that full power is offered at all output impedances (4, 8, and 16 ohms) is a relatively ambitious claim for a transistorized integrated amplifier, but then Scott equipment is known for meeting its performance claims. The tuner and the amplifier each will be priced “around \$350” and will be offered as factory-built products only, not as kits.

Literature, All Free. Almo Radio Company, 913 Arch St., Philadelphia, Pa., has announced that a 116-page component catalogue will be sent free to anyone requesting it. Brochure MH, describing Jensen’s new “space-perspective” headphones and crossfeed network, is available from Jensen Manufacturing Company, 6601 South Laramie, Chicago. . . . A booklet discussing FM stereo reception has been published by JFD Electronics Corp., Brooklyn, N.Y., an-

tenna manufacturer. It is distributed through JFD dealers. . . . An illustrated catalogue, listing extensive lines of speaker baffles for wall or ceiling installation, has been announced by Wald, Inc., 119 Prospect Ave., Burbank, Calif. . . . “Why Solid State Amplifiers Can Sound Better” is the title of a booklet offered by Acoustic Technological Laboratories, Inc., manufacturer of the Acoustech transistorized components. For a copy, write to the company at 139 Main St., Cambridge 42, Mass.

PACO Packaging. Another kit manufacturer to join the trend toward careful, attractive packaging and simplified instructions is PACO, which has introduced a new line of audio kits using what the company calls a “skin-pak” arrangement. All parts are mounted on



A surprise for kit builders.

cards and vacuum-sealed under clear polyethylene film. Each card is imprinted with the part name and number as well as the corresponding assembly step in the manual. The carton itself may be used as a compact work jig during the building of the kit.

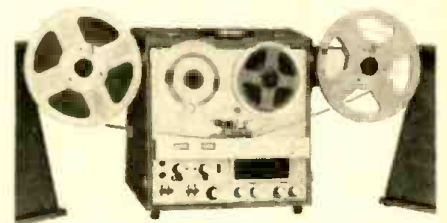
Planning Ahead? The annual Music Industry Trade Show is scheduled for July 21 through 25 in the Palmer House, Chicago, Illinois. It will, says William R. Gard, executive secretary of the National Association of Music Merchants, which sponsors the show, “see the greatest concentration of musical instruments and related products ever assembled under one roof.” Five floors (4, 6, 7, 8, and 9) of the Palmer House will be turned over to the exhibits, with the top floor (naturally) devoted to high fidelity and stereo equipment.

The marathon of all audio shows, the New York High Fidelity Music Show, takes place earlier than usual this year. Exhibitors will begin setting up on September 9, and the public is invited from September 11 through September

15. The same five floors (2, 3, 4, 5, and 6) of the New York Trade Show Building will house the displays of the newest music-reproducing equipment.

Of more specialized interest is the 1963 Fall Convention of the Audio Engineering Society at which much of the theory behind the products seen at the New York Show—and some yet to be seen—will be aired and debated. This conclave is scheduled for October 14 through 18 at the Barbizon-Plaza Hotel, New York. Inquiries should be addressed to Floyd K. Harvey, Convention Chairman, Bell Telephone Laboratories, Inc., Murray Hill, N. J.

A New High in Versatility. What with four-track, sound-on-sound, automatic reel reversal, cartridges, and so on, we had thought that there were no surprises left in tape recorders—until we saw, at a recent press demonstration, the new RT-360 from Bell Sound. This machine not only plays and records tapes, but is the first, as far as we know, that has a built-in tape-copying facility. A unique head assembly and a pair of outboard reels, synchronized with the regular supply and take-up reels, permit the RT-360 to duplicate any recorded tape. At the demonstration the new tape sounded fine, and the original remained intact. This feature means, of course, that borrowed tapes can be copied by one machine and not two as formerly required. It also permits the RT-360 to be used as a public address system that tapes what it plays. The reel adapters for the copying feature alternately can be used for ordinary recording and playback of professional size (10½-inch) reels. Other, more familiar, features include off-the-tape monitoring, sound-on-sound, and the use of the RT-360 as a self-contained



A surprise for tape enthusiasts.

system or for integration with a component music system. The basic RT-360 costs \$449.95; the DK-1 copying adapter, an additional \$49.95. Kenneth L. Bishop, president of Bell Sound, is justly proud of the machine and regards it as a major advance in home audio equipment. “Eventually,” he told us, “all tape recorders will have these features. Any that don’t will be as obsolete as a tuner without multiplex.”

Take another look at the AUTOSLIM/P Mark II



Autoslim/P is the most compact of multi-speed record changers. Only 6 1/2" in height overall, it will fit where other automatic units may not. Sparkling in grey, charcoal and brushed aluminum, the Autoslim/P will grace any music system. It is the ideal replacement changer.



The graceful tone arm is cast aluminum, for non-resonance and rigidity. A bayonet fitting holds the plug-in shell, which accommodates the widest personal choice of cartridges. An extra-sensitive stylus pressure control insures correct tracking force, according to the cartridge manufacturers' specifications.



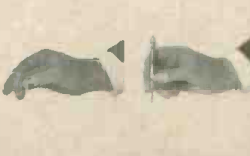
The unified control panel has separated positions for playing records automatically or individually. Operation is exceptionally quiet. The Garrard 4-pole shaded "Induction Surge" motor, with dynamically balanced rotor, is shielded from hum. Constant speed is assured, free from vibration.





In automatic position, the Autoslim/P intermixes records of any size or sequence. Two spindles are provided. A convenient short single play spindle is interchangeable with the center drop automatic spindle which pulls out for safety in handling records.



Installation is simple. Autoslim/P is fully wired for stereo, with a 4-pin/5-wire system utilizing separate connection for ground, to eliminate hum. Leads connect to the changer with a built-in Amplok plug (for AC) and a female twin phono socket mounted on the unit plate (for audio). Simply plug-in at the player!



Price
\$39.50
less
cartridge

The new Autoslim is a pure-bred Garrard. Built in the same tradition as Garrard's automatic turntables, the immensely successful Type A  and AT6  it reflects the same dedicated engineering and quality control techniques. Whether you prefer the Autoslim, AT6 or Type A, your pride of ownership resides in the name . . .

Garrard
world's finest

There is a Garrard for every high fidelity system. Type A \$79.50, AT6 \$54.50, Autoslim \$39.50. For Comparator Guide, write Dept. GF-23, Garrard Sales Corporation, Port Washington, N. Y.

Canadian inquiries to Chas. W. Pointon Ltd., 66 Racine Road, Rexdale, Ontario. Territories other than U. S. A. and Canada to Garrard Engineering and Mfg. Co., Ltd., Swindon, Wilts., England

Loudspeakers: the Ideal and the Possible

IF, as someone in a Huxley novel puts it, the performing of violin music is a matter of scraping horsehair across catgut, what shall we say of the reproduction of that music by a loudspeaker? Is it something like a piece of paper fluttering in an iron frame to simulate the scraping—or is it rather a technical and aesthetic miracle? We prefer to think of it as something between the two extremes of the purely mechanical and the transcendent, even as the very concept and design of a loudspeaker is a compromise between the possible and the ideal.

The nature of a loudspeaker is at once very simple and very complex. Of all the component parts of a sound-reproducing system, the loudspeaker is the most conspicuous visually. It is larger than any other part; and indeed some speakers occupy more space than all the other equipment combined. It also plays the most obvious role acoustically. The speaker, after all, is literally the mouthpiece of a music-reproducing system, the critical bridge between an electrical replica of sound and the recreation of actual sound in a given room. It is intended to be a passive respondent to an amplifier (which does not, or should not, produce sound as such), and yet in its passivity it must stir the unwilling air with the breath of life that is music. At best, then, a speaker is difficult to design and build, and even more difficult to evaluate. Indeed, the testing of a speaker—if done completely and correctly—becomes as much a kind of artistic critique as it is an engineering analysis. Perhaps one could sum up by saying that while a speaker is not a musical instrument it must be able to sound like any instrument, or any combination of instruments, including the human voice.

In stating what a speaker's intended function is, we have also implied the diversity of ways in which

it may perform that function. For if a speaker must "sound like" music, music itself sounds different to different ears. "I like any speaker that puts me in the sixteenth row of Carnegie Hall" describes a listening taste that is different from, but no less valid than, "Give me a speaker that puts the percussion in a corner of my living room." One can disagree with these expressions of preference, but who can say that either is "right" or "wrong"? The particular quality of a specific speaker that endears it to one listener may entirely disqualify it for another of different bias.

The designers and manufacturers of speakers have very obligingly made available a variety of speakers to cater to all tastes, and in the special section that begins on page 37 we take careful and comprehensive note of this technological productivity. Here we find ourselves in the realm of the "possible." Yet—in this abundance of models as well as of sonic quality—we see a stretching forth for the "ideal." The perfect speaker would be an infinitely small point in space, radiating all frequencies with equal intensity and omnidirectionally. It would be a speaker whose performance signified the repeal of the laws of inertia, or indeed the achievement of perpetual motion. On this planet and in our space-time continuum, this is not possible of realization, but the vision of an ultimate goal is perceptible in the work of our designers and engineers. Creating new designs, devising new techniques, they give us always something a little better than we have previously known; yet each new achievement mocks its maker with old problems still unsolved or new ones just revealed. Small wonder that of all the specialists in audio, those who make speakers are regarded as poets and dreamers, as much artists as artisans.

AS high fidelity SEES IT



Professor Borodin's Indulgence



Alexander Borodin, Professor of Organic Chemistry at St. Petersburg, regarded composing as a mere "distraction," but we prize his *Prince Igor* more than his researches on the aldehydes of valerian.

"It should be understood that I do not seek recognition as a composer, for I am somehow ashamed of admitting to my composing activities. This is understandable since, while for others it is a straightforward matter, a duty, and their life's purpose, for me it is a relaxation, a pastime, and an indulgence which distracts me from my principal work. . . ."

IN THESE words Alexander Borodin, Professor of Organic Chemistry at the Medico-Surgical Academy, St. Petersburg, made his apologia for his lifelong dilettante status as a musician—and thus he evaluated the art which gave us *Prince Igor*, the songs, the chamber works, and the small but rich body of orchestral music. Rarely in history can a group of masterpieces have been produced so modestly and casually; and, as Sir Henry Hadow once pointed out, never has any other composer claimed immortality with so slender an offering. There are, of course, many instances of composers forced by financial need or other circumstances to take up occupations outside the field of music: some have had only their off hours and holidays for composing; others (such as Borodin's own colleagues Rimsky-Korsakov, Mussorgsky, and Cui) were fortunate enough to hold official posts which were more or less sinecures. But with Borodin the case was quite different; for him the relegation of music to second place was a matter of deliberate choice.

Borodin was animated by a genuine love of chemistry, a belief in the importance of the work he was doing, and, later on, a zealous devotion towards the duties of his professorship. To his friends, his reluctance to develop his enormous musical talent appeared as an almost criminal act of negligence. Chief among the agitators was Rimsky-Korsakov (who, truth to tell, seems to have felt a trifle envious of the rich vein of melody and color which Borodin was apparently able to tap with such ease once he turned his mind to composition); but to Rimsky's entreaties to take music more seriously, and to the pleadings and urgings of other friends, Borodin would answer only with the bland assurance that he alone knew his true vocation in life.

Music came into Borodin's life in much the same way as it might that of any young boy today. Brought up in a comfortable and cultivated household, he attended what few public concerts were held in the Russia of the time, was given lessons on the flute, cello, and piano (none of which he played particularly well), and made some youthful efforts at composing. Later, while engaged in his scientific studies, he received what he always considered to be the most important training he ever had by taking part in a lot of amateur chamber music-making. For these gatherings of enthusiasts he produced several works

of his own composition, and he also gave himself valuable experience by arranging a variety of works by classical composers to suit the requirements of the group. (Borodin, whose sense of humor was a byword among his friends, would certainly have been vastly amused to learn that one of the latter, a Quartet in D, was published and even recorded in the Soviet Union in 1949 as a newly discovered piece of juvenilia, and only subsequently revealed to be nothing other than an arrangement of four movements from Haydn's piano sonatas!) A good grasp of languages, particularly German, enabled him to supplement the practical knowledge of music he acquired in this way with a modicum of academic theory from foreign textbooks (Russian publications of this sort being nonexistent at the time). After taking his degree with top honors, Borodin spent a three-year period of postgraduate study abroad, mostly in the musically stimulating atmosphere of Heidelberg, where his friends' encouragement led to his writing a handful of attractive but little-known chamber works.

IT WAS ON RETURNING to Russia to take up his first post at the Medico-Surgical Academy that an all-important event in Borodin's musical career occurred when he met Mily Balakirev at one of the artistic Saturday evening soirees given by his colleague, the subsequently famous doctor, Sergei Botkin. Although Balakirev too had received little in the way of formal musical education, he was the only member of the St. Petersburg group of nationalist composers who could be called a true professional musician; and in the hope of furthering his aim of developing the indigenous national style of composition already established by Glinka, he had made himself a kind of self-appointed mentor of any promising musical talent that came his way. So now—just as he had previously encouraged and instructed the young Guards officer Mussorgsky and the young naval cadet Rimsky-Korsakov—he took under his wing the handsome young assistant professor of chemistry. Sensing that what Borodin needed to make him take his undoubted musical talent seriously was, above all, self-confidence and a feeling of purpose in his attempts at composition, Balakirev ordered that he should embark on nothing less than a full-scale symphony. Thus began four years of sporadic writing and rewriting, to the criticism and advice of Balakirev. When at last the First Symphony was given its premiere, in January 1869, everybody, including the composer himself, realized that the talent revealed far transcended that of the gifted amateur or dilettante.

On Borodin's part, there was, however, no question of following the lead of Rimsky-Korsakov and

Mussorgsky, who by now had both given up their jobs in order to devote themselves exclusively to music. By this time Borodin had risen to a full professorship at the Academy and was firmly established as one of Russia's foremost scholars. As early as 1858 he had published his first scientific paper (under the awe-inspiring title "On the Action of Ethyl Iodide on Hydrobenzamide and Amarine") and that same year he was awarded his doctorate for a dissertation "On the Analogy of Arsenical with Phosphoric Acid." The work he did later in investigating the products of the condensation of the aldehydes of valerian, enantol, and vinegar has insured that his name still lives in the world of chemical research as a pioneer in this field.

BUT THE DISTINGUISHED scientist was understandably pleased with his musical achievements. Flushed with the success of the symphony (and a handful of songs that came into being around the same time), he succumbed to the epidemic of opera mania current among his group and embarked on the composition of *Prince Igor*. Posterity must always be grateful that he did so, for, despite the dramatic shortcomings of the form the work finally took after much cutting and alteration, it remains one of the musically richest operas in the repertoire. On the other hand, it is possible that had Borodin never begun an opera but instead contented himself with purely instrumental forms his output would have been larger and thus richer than it is. For the magnitude of the task he set out to accomplish (he had decided to be his own librettist, as well as composer), in the pitifully little spare time at his disposal, gradually overwhelmed him. After ten months' work on it, during which time he had written and sketched some three to four numbers, he decided to abandon the idea as being entirely too large an undertaking for a "Sunday musician," as he termed himself. Instead, he began his magnificent Second Symphony, written in the heroic style of *Igor* and even using some of the thematic material intended for it. But four years later, against his better judgment, he succumbed to the entreaties of friends and resumed work on the opera, which hung over him like the Sword of Damocles for the rest of his life. In the final resort, *Prince Igor* proved his undoing.

The fact that Borodin worked for a period of over seventeen years on this project—and even then left it unfinished with a whole act (the third) not only virtually unwritten but even without a libretto—has led many people to charge him with "typical" Russian indolence. In fact, it is not only understandable that he wrote relatively little and failed to finish what he had begun, but a matter for amazement that he accomplished as much as he did. From the early Seventies on, demands made on his time and energy by his professional work were constantly increasing. In 1872 he had been instrumental in the organization of medical courses for women—the first of their kind in Russia—and these involved

him in both a good deal of extra teaching and much administrative work. Even the few hours that were left to him for music were frustrated by the conditions of his home life. Ekaterina Sergeyevna Protopopova, whom Borodin had married in 1863, was an affectionate and devoted companion and a fine musician in her own right, but she was unfortunately also a victim of asthma, which was aggravated by the tendency towards hypochondria that such illnesses often bring with them. As a result, the day's timetable in the Borodin household was at some five to six hours' variance with that of the rest of the world: Borodin found that he was unable to compose at the piano during the day because his wife chose to sleep then, or at night because he would disturb the neighbors and deny himself the sleep he needed. Furthermore, to judge from the colorful account of the Borodin ménage given in Rimsky-Korsakov's autobiography, it seems that the flat was an ever buzzing hive of students, relatives, and friends (many of whom contrived to stay with Borodin whenever they were in need of medical attention) and a host of stray cats who made a habit of walking over the dinner table and sticking their noses into people's plates.

Small wonder, then, that months often passed without a note of music being written and that the summer holidays were about the only time in the year when Borodin could apply himself to composing with anything like a free conscience. During the latter years of his life most of his valuable time was spent putting the mass of material and sketches for the libretto and music of *Prince Igor* into some semblance of order. What progress was made was largely owing to Rimsky-Korsakov, who would announce separate items for performance in a series of orchestral concerts he was conducting and thus compel Borodin to see to it that the item was orchestrated and put into a performable state in time. Gradually, however, Borodin began to feel submerged by the problems that *Igor* imposed on him, and a paradoxical situation arose whereby he took on other works (the two string quartets, *In the Steppes of Central Asia*, songs, etc.) as a kind of relaxation from the opera, which had itself originally been undertaken as light relief from his scientific work.

Continued on page 96



Bettmann Archive

Borodin on Records

A Selective List



BORODIN's recorded repertoire as listed in the current Schwann catalogue makes rather sorry reading—a dozen versions of *In the Steppes of Central Asia*, near twice that number of the *Polovtsian Dances*, but no First Symphony, no First String Quartet, and not a single song. Borodin wrote sixteen songs in all (of which the four earliest were first published only as recently as 1947), and a complete recording or generous selection of them, preferably shared by two singers, would make an admirable single-disc anthology representing the range of Borodin's style. The First Symphony and Quartet have both been available at one time or another, the Symphony in two versions—that of the Philharmonia under Galliera (Angel) was by far the superior—and the Quartet in a perfectly serviceable performance by the Vienna Konzerthaus Quartet (Westminster). If there is no immediate prospect of new recordings of Borodin's remarkably assured first attempts at these two forms, it would be a pity if these earlier recordings were not available again, possibly in the form of low-priced reissues.

Of the existing recordings, the most substantial is, of course, the Bolshoi *Prince Igor* (on three Period discs, 1023). The sound of the recording, which dates from around 1951, now very much shows its age and origin. In view of the new interest in Russian opera which EMI-Angel's recent re-recording of *Boris Godunov* may stimulate, it seems possible that a modern stereo *Igor* may also soon appear. The merits of the Bolshoi discs lie above all in the authoritative conducting of Alexander Melik-Pashayev, the well-controlled and full-bodied singing of the chorus, and, as far as can be deduced from the recording, the equally strong support of the orchestra. The vocal side of the performance is also on a generally high level with fine contributions from Mark Reizen as Konchak, Andrei Ivanov as Igor, and Sergei Lemeshev as Vladimir. As often in Russian-made recordings, the soprano, Eva Smolenskaya, with her wide vibrato and inflexible characterization, will be found less acceptable by Western standards.

Although the performance does not, perhaps, carry such a sense of authenticity and tradition as the Bolshoi production, London/Decca's five-disc set (Decca LXT 5049/53) made by the Belgrade National Opera, and at present generally available in the United States only in potted form as London 5563 (or OS 25202), will be a more satisfactory proposition for many prospective buyers of the opera. To begin with, it gives us every note of the score, which means that we have a rare opportunity to hear Act III, which is (not without reason) usually excluded from stage productions. Apart from a few stodgy tempos, Oscar Danon directs a well-shaped and convincing performance; and although in general the singing never achieves the heights reached in the Bolshoi set, Dushan Popovich gives a noble ac-

count of the title part while Valeria Heybalova as Yaroslavna outclasses her Soviet counterpart.

The position regarding the two Borodin symphonies presently on records is difficult, for unfortunately Ansermet's fine performance of the genial two-movement Third (London CM 9126 or CS 6126, and not otherwise available) is backed by a disappointing, sluggish account of the No. 2, in B minor. The latter is given a monumental, massive performance by the Saxon State Orchestra under the Russian conductor Kurt Sanderling (Deutsche Grammophon LPM 18686 or SLP 138686) though Sanderling's eccentricities and exaggerated rubato may not suit all tastes. The most reliable performance comes from Rafael Kubelik with the Vienna Philharmonic (Capitol G 7249 or SG 7249). Without achieving the same degree of virtuosity and brilliance to be found in Dorati's reading for Mercury (14010 or 18010), Kubelik's version wins by virtue of its more sensitive treatment of the slow expressive sections and its overall integration.

The field for the Second String Quartet, up to now led by the Hollywood Quartet (Capitol P 8187), has just recently been joined by a new recording (issued by London/Decca, and probably to be released in the States this fall) by the young Soviet Borodin Quartet. Clearly, if only for the sake of their name, they have lavished enormous care on this performance, and the result is one that seems unlikely to be superseded for some time to come. The group's chief merit, apart from the technical perfection which we now take for granted from the best Soviet artists and ensembles, is the combination of strength, vigor, and flexibility which they bring to this music. As a result, passages which often sound oversweet to the point of cloying are here kept firmly in check, while elsewhere (in the opening of the last movement for instance) the players are not afraid to color the music with a discreet use of rubato.

It is difficult to go far wrong with the charming musical picture *In the Steppes of Central Asia*, but Ansermet on his earlier recording with the Paris Conservatoire Orchestra (Richmond 19087) and Markevitch (Deutsche Grammophon LPEM 19225 or SLP 136225) both bring a special quality to their performances. As to the *Polovtsian Dances*, the first consideration must be whether they are required in the purely orchestral version, or in their original choral form. If the latter is desired, the quality of the recording becomes of paramount importance; for this reason it is Ansermet (on London CM 9281 or CS 6212, sung in Russian) and Dorati (Mercury 50122 or 90122, sung in English) who convey the barbaric splendor and excitement of this great scene most vividly. For the orchestral version the choice is wider, and as new recorded editions arrive regularly it seems pointless to make any single recommendation.

THE

MUSICIAN

AS BUSINESSMAN



THE MAGNIFICENT VOICE of the great Enrico Caruso was a divine gift, making its possessor something of a god to thousands of worshipers. It was also the means by which a rotund tenor amassed a handsome fortune, not only from his frequent presence in the world's great opera houses but from his appearances in the recording studios of his day. The Victor Talking Machine Company (predecessor of RCA Victor Records) paid Caruso a ten per cent royalty on literally millions of dollars' worth of record sales on the basis of a handshake agreement and a one-sentence "letter of understanding" written by the singer to Victor officials.

An extreme case? Perhaps. Yet the Caruso "arrangement" was quite in key with its times. For all practical purposes, the personal income tax was a thing of the future; living costs were vastly lower than they were to become; and artistic competition was slim by today's standards. When an artist, popular or classical, hit his stride, he could keep his foothold for years. What need was there then, in those halcyon days, for an artist to hire a battalion of lawyers to protect his financial interests, and perhaps even to constitute himself, by due legal process, a "corporation"?

By comparison, the present-day performer inhabits a snakepit, where avid rivals, both incipient and actual, lurk in increasing numbers, and where the Treasury Department hovers on the edge with hands eager to snatch a sizable portion of a man's hard-earned money from his protective grasp. The accepted badges of 1963 success cost a great deal . . . so much so, in fact, that money often comes first and art is only incidental.

The current nature of the music and record business tends to hone the survival instinct to razor sharpness, especially in the case of popular performers. In the 45-rpm single (teen-age) disc derby, an artist's longevity may well be measured in terms of one record. A songwriter may enjoy one hit tune and disappear forever. There are at least two hundred new records released every week, and any one of them may pose a distinct threat to last week's champion of the best-selling charts.

In an earlier, less complicated day, with a mere handful of record companies dominating the business, the making and selling of records and the maintaining of an artist's momentum were relatively simple affairs. At the dawn of 1963, there were at least five hundred recording firms in operation, and new ones appear every week—a phe-

Profits from records are measured in pennies,

from note to note—on the strength of sound that reaches the microphone, and the microphone's position in the room will also make a difference. Furthermore, a microphone itself has some frequency variation which it adds to that of the speaker. Thus the person making such a test must know his microphone and measuring equipment intimately, and must make suitable allowances for them. He must know, too, how to minimize and make allowances for the room's acoustics. One way of doing this is to use warble tones, which shift rapidly back and forth over a narrow range of tones, such as an octave or less. Another way is to take the measurement with the microphone in several different positions and then average the results for a final figure.

ringing can be detected by the use of a very sharp electrical pulse, such as a "square wave"—one that rises rapidly to a high point, stays there a while, and then descends very rapidly. Such a signal is fed to the speaker, and the resultant sound wave studied on an oscilloscope. If the straight "top" of the square wave has a strong wiggle in it, the speaker is ringing strongly. For hang-over, a similar technique is used: feeding a short burst of a pure tone—a short series of sine waves—into the speaker. Hang-over shows up as a wave on the scope trace that continues after the tone burst has ended.

To detect harmonic distortion a single pure tone is fed to the speaker, and all the added, extra tones that come out are measured. For intermodulation distortion two tones, one high and one low, are fed to the speaker and the effect of the low one in varying the high one is measured.

Doubling and tripling can be seen in oscilloscope traces of the sound produced by the speaker when low bass notes are fed into it.

Beaming is detected by measuring the strength of the highs at a series of positions around the speaker. The results of these measurements are often called "polar response." They are shown on polar graphs, with the strength of a particular frequency at each angle represented by distance along the radial line at that angle.

THESE TESTS PROVIDE the engineer with a mass of data that tells him a great deal about how the speaker *probably* will sound. Perhaps more to the point, they may reveal design weaknesses that can be corrected to bring about an improved product. But a complete picture of the speaker's actual performance is still lacking. For the final—and in some ways most meaningful—step in evaluation, the professional must use the speaker for its intended purpose: as a reproducer of music in conjunction with the other components of a high quality music system. The layman, using the same method but not needing the professional's detailed connecting of aural results with many technical characteristics, must at least: a) be sure to hear the speaker under all representative conditions of use; b) be able to

analyze what is heard sufficiently well to detect faults that, with long-term use, would become increasingly annoying. He must also have immediately available quality standards.

How does one go about all this? For the quality standards, provide yourself with one or two first-class recordings that you know extremely well. You should hear these recordings on equipment (amplifier and other "reference" speaker) that you know to be of ultrahigh quality just before you listen to the speaker you want to evaluate. Better yet, switch back and forth between the two speakers. Lacking this direct comparison, you will have to depend on your familiarity with the recordings to supply your standards. In either case, recognize that ear judgments are subjective and qualitative. And since it is difficult to recall musical qualities precisely, try to fix firmly in mind how the test records sound on ultrafine equipment; otherwise, such descriptive terms as "clarity," "firm bass," "open, ringing sound" will have little or no meaning.

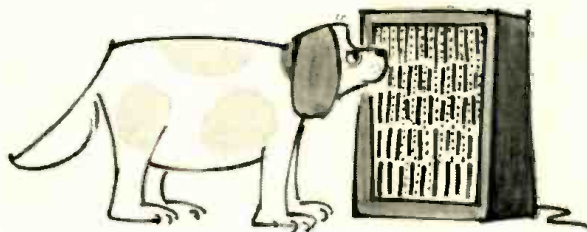
The records or tapes chosen as the standard should have a full range of instruments and wide dynamic range. Massed voices are particularly useful, inasmuch as they show up several kinds of distortion unmercifully. (Recordings of solo instruments or small groups may sound quite good even with inferior equipment.) Two records that I have used in many tests are "Portrait of Pee Wee," a jazz disc starring Pee Wee Russell (Counterpoint CPST 5562), and Handel's *Messiah* with Ormandy and the Philadelphia Orchestra, the Mormon Tabernacle Choir, Eileen Farrell, et al. (Columbia M2S 607).

Bearing always in mind the need to refer all value judgments to an immediate, or remembered, standard, I start with the third number of Side 1 of the Russell album, *Exactly Like You*. This piece opens with some stick-work on cymbals, later triangle; then comes a clarinet solo, piano solo, with double bass as well as stick-work in background; then bass solo, some fancy work in a drum solo, and so on. I make my evaluation on the basis of the following criteria.

For good high frequency response: cymbals and triangle should have a very high, clear sound.

For smoothness and good transient response in the highs: triangles, cymbals, etc., should not sound "papery," but should have a naturally bright "ring." Raspy harshness probably means severe transient distortion caused by very peaky spots in the highs (the same kind of

Continued on page 101



ACCENT ON

Speakers

Kits for Home Assembly

By Leonard Marcus



THE MODERN high fidelity speaker system is a pretty complex mechanism, but acquiring one—or rather two, for stereo—is quite simple. You can pick one out ready-made, as most owners have done; you can get one custom-made, if that expresses your personality; you can create your own system from among the myriad loudspeakers and crossover networks and their googol combinations and then build an enclosure of your own design (the most ambitious, and acoustically dangerous, method for a nonprofessional). Or you can buy any of a number of easy-to-build kits.

The term “speaker kit” is something of a misnomer, since the one thing you will not be given an opportunity to assemble is the speaker itself: a high fidelity driver is too critically constructed a component to be made except under rigidly controlled conditions and with special tools and equipment. There are, however, a variety of building projects to satisfy the most urgent—or the mildest—do-it-yourself impulse. You can, for example, get kits in which all you have to do is mount a single speaker in its cabinet. There are other kits in which you need to connect two or more speakers to crossover networks before mounting them. Some kits require that you assemble the enclosure as well as hook up the speakers. There are kits for enclosures only (you choose your own speaker), and at least one company offers only the

speakers (you have to get an enclosure elsewhere).

Only your own capabilities, needs, and tastes limit the wide choice of kits available to you. If you are clumsy with a saw and lack either the facility, facilities, or felicity for woodworking, you will want your enclosure already cut to specifications, which may be critical to 1/32”. A small apartment may force you to reject your dream of two large corner enclosures. A décor-conscious spouse may confine you to the new slim wall-hung systems, unless you can convince her (or him?) that the even newer trend is back to large cabinets and that she (or he?) is a victim of cultural lag.

Your choice should be determined most critically by how the system sounds to you. Nobody can tell you which of several good systems sounds “best.” One man’s clarity is another’s shrillness; one’s rich bass, another’s mud. Of course, hearing a kit system before you build it presents a problem. Unfortunately, manufacturers and dealers will seldom let you build your kits, listen to them, and then demand your cash back if the sound is not to your taste. You will be restricted to what you can hear at a friend’s house, at a dealer’s store with an assembled sample, or at an audio show. Still, many kits are merely versions of factory-assembled units and these you can usually hear. The following surveys will indicate when this is the case.

OBVIOUSLY, you must have an enclosure before you can install speakers in it. Unless you get a pre-assembled and finished cabinet as part of your kit, you will usually find your first job literally cut out for you.

Before you work on an enclosure, plan your work space. Choose a roomy, well-lit spot on the floor, or—if the kit is small enough—on a large table. Protect the wood from nicks and scratches by spreading paper over the work area, preferably paper without print unless you are planning a whimsical decal for the cabinet. Also make sure all tools and parts are kept away from the wood except as you need them. However, if you do wound the outer veneer, you can partially camouflage the scar by moistening it with a little water so that the wood expands.

Before driving any screws, start screw holes with an awl, ice pick, or nail. Never force a troublesome screw or you may split the wood. Instead, unscrew it, lubricate it with soap, and try again. Any glue which escapes through the cracks to the outside as you press the pieces of wood together should be wiped off immediately with a damp cloth. If the wood is yet to be finished, sand away any excess glue after it has dried. The side of the baffle board that faces out will probably be painted dull black, or you will be advised to paint it so. This totem simply keeps the wood from showing through the grille cloth.

Finishing a cabinet should present few obstacles. Before you apply any finish, sand the wood with fine sandpaper. Wrap the sandpaper around a small block of wood. Lacking that, a filled flip-top pack of cigarettes will do. (Somehow these makeshift devices have acquired more status than the inexpensive and more convenient sandpaper holders carried by any hardware store.) Once the wood is smooth, apply wood sealer to assure a still smoother finish. And since a panel of wood may warp if only one side is protected against moisture absorption by a sealer or a finish, you had best seal both the inside and outside of the box.

It's a good idea, incidentally, to finish all sides of any speaker cabinet so that you do not limit yourself to a single speaker position. This advice applies particularly to compacts that may then be placed vertically or horizontally to suit varying tastes in décor or acoustic needs. By finishing all sides, you open the way to four possibilities: upright, with tweeters on top or bottom, or lengthwise, with tweeters left or right. In a stereo setup, you thus may be able to get the critical tweeters up to four feet closer together or farther apart—with the cabinets in the same spots.

You may be instructed to fill the finished enclosure with wads of sound-absorbing material, or to tack sheets of it to some of the inside panels. There are two theories of packing the wads into the box, similar to the opposing schools which divide all Christmas tree tinsel hangers. One side holds that you should throw it in haphazardly, the other that the pieces should be carefully placed at random. If you are tacking rather than packing, you will

probably leave one panel bare. Just follow the manufacturer's instructions here.

One common sound-absorbing material is glass wool or Fiberglas. When working with it, wear leather or plastic gloves to protect your hands from glass splinters. (The Heath Company considerably supplies plastic ones when its speaker kit includes glass wool.) Some experts have noted that Fiberglas may crumble in time, and—when the padding lies above the speaker—glass dust may fall into the speaker mechanism. Most speaker kits are designed to avoid this possibility. Some supply a piece of kimsul to protect the speaker. Others may use Tuflex instead of Fiberglas. Still others leave the top panel uninsulated. Should your enclosure kit make no provision for this eventuality, you can always get a piece of Tuflex from a lumberyard for use at least above the speaker.

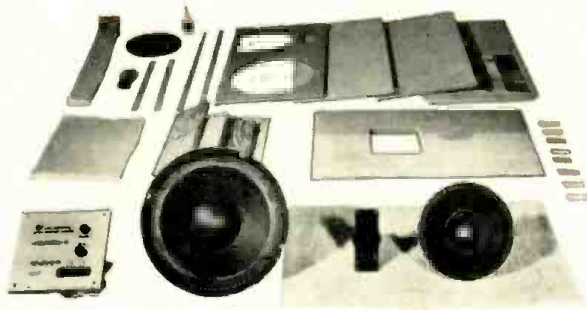
If, instead of assembling your enclosure, you are constructing it from manufacturer's plans, follow all specifications exactly and deviate from any other suggestions only if you are absolutely sure of what you are doing. Since no tin woodsman should attempt such a job, only a few specific hints will be given here.

Use *at least* $\frac{3}{4}$ " wood for all panels unless definitely instructed otherwise by the manufacturer. Absolute sturdiness is a prime requisite for a decent enclosure, and you should not skimp on nails, wood screws, glue, or bracing cleats. Joints must be both rigid and airtight. To avoid air leaks, caulk the joints after you have assembled the cabinet. Jensen, for one, recommends linoleum cement, while University opts for Prestite putty. Neither material will become brittle with age.

The best way to mount a speaker is by using machine screws secured with toothed T-nuts which, when hammered into the wood, will give the screws something permanent to lock into. Wood screws may eventually loosen.

AS TO SPECIFIC enclosure kits, University markets one, the unfinished birch Medallion XII, at \$49.95. A grille kit costs \$12.95 extra, as does a kit for the base, and you have your choice of different styles to match your home décor. The enclosure is a compact resonator type using a duct or "tuned tube" behind the port opening. Measuring 24" x 17" x 11 $\frac{1}{4}$ ", it can house up to a 3-way system with a 12" woofer, and may be placed horizontally or vertically. You will not be able to duplicate exactly the factory-built version, but University can supply you with an even more de luxe speaker system for your empty Medallion than it uses in the ready-made model.

Allied Radio offers a new Knight series, finished in walnut and styled to match its equipment cabinet kits. The contemporary-design KN 1267K is a bass reflex selling at \$46.95 and accommodating a single 12" or 15" speaker. Allied suggests that, if pressed, you can also mount a second, smaller speaker in the port hole, but you will have to do some mighty sen-



*Before and after: this assortment of parts . . .
 . . . is used to build an Electro-Voice "Esquire."*



sitive sawing of the adapter board. At \$59.95 the Danish-modern KN 1275K, also a bass reflex enclosure, is designed to take either a 12" or 15" woofer in a 2- or 3-way system.

Lafayette Radio offers two of its commercial enclosures as kits. The Universal, 28 $\frac{7}{8}$ " x 23 $\frac{1}{2}$ " x 16 $\frac{3}{4}$ " and unfinished at \$29.95, may be purchased as either a highboy or lowboy. It accepts a 12" or 15" woofer, a 5", 8", or 8 $\frac{1}{2}$ " midrange, and any of five different-sized and -shaped tweeters—which only goes to show what you can do with adapter boards. Lafayette also issues a kit version of its popular bookshelf Eliptoflex, an elliptical port enclosure. Although the ready-assembled Eliptoflex is finished on four sides, the kit will arrive only "with three sides ready to finish" and must be placed horizontally. Designed for one 12" speaker, the 23 $\frac{1}{2}$ " x 14" x 13 $\frac{1}{4}$ " cabinet kit may be had in birch for \$21.50 or in walnut for \$24.50.

Lafayette also has a third enclosure kit, which accepts a single 6" or 8" speaker and, like the new telephone exchanges, has no name. It can be bought veneered on three sides in birch as the CK 31 WX for \$10.95, or in walnut as the CK 35 WX for \$13.95. It is 23" wide, 9 $\frac{1}{2}$ " high, and 11" deep.

Gough and Company, a small California firm, markets its along-the-wall enclosure as a kit as well as an assembled unit. The Gough's chief feature is a piano-hinged top which can be adjusted to aim the sound. It takes an 8" speaker in its 31" high, 24" wide, and 12" deep cabinet. Prices range from \$64.75 in unfinished fir to \$82.50 for a finished walnut veneer, and Gough sells both plans and hard-to-find hardware separately.

Electro-Voice packages four enclosure kits, only two of which allow you to choose your own components. These are the Marquis kit, similar to but a bit smaller than the commercial Marquis, and the Aristocrat, now sold only as a kit. Construction plans from the manufacturer are available for building either model. Both these unfinished pieces are about the same size—29 $\frac{3}{8}$ " high, 19" wide, and approximately 15" deep—and the same price: \$36 for the along-the-wall ducted port Marquis; \$39 for the corner placement, folded horn Aristocrat. Each will accommodate a 12" speaker, solo or in a 2- or

3-way system; the Marquis permits using a 15" speaker instead of the 12" one.

E-V's other two enclosure kits come with matched components. The Esquire 200A and the Regal 300 are both kit adaptations of factory-made bookshelf systems. The Esquire, unfinished at \$99, includes a 10" woofer, a 5" midrange, and a horn-loaded tweeter in its 14" x 23 $\frac{1}{2}$ " x 12" cabinet. With the same dimensions, the \$125 Regal utilizes a 12" woofer and an 8" midrange with the horn-loaded tweeter.

The happy word has been leaked that E-V also plans to reissue this fall such excellent large kits as the Patrician, discontinued as a kit while the parent factory-made model underwent some design changes. Although the new Patrician kit will be somewhat smaller than the old one, it will accommodate a 30" woofer.

In contrast to these kits, Jensen markets several speaker systems which include loudspeakers, crossover networks, control, and hardware—but no enclosures. Instead, one or more sets of plans for enclosures come with each system. Since these plans all call for tube-tuned enclosures, Jensen also supplies the tube.

The KTF-2 and -3, do-it-yourself versions of Jensen's bookshelf TF-2 and -3 systems, are similar except for an extra "ultratweeter" in KTF-3. Each system contains a 10" Flexair woofer and two 3 $\frac{1}{2}$ " direct radiator units, known as tweeters in the KTF-2 and as midranges in the KTF-3. Respective prices are \$39.75 and \$57.75; suggested cabinet dimensions, 23 $\frac{3}{4}$ " x 13 $\frac{1}{2}$ " x 11". A third bookshelf kit, the KT-33, comes with an alternate set of plans for a console-size enclosure. Components are the same as in the ready-made "Tri-ette" bookshelf system—a 12" woofer, an 8" midrange, and a horn-loaded tweeter—although the "Tri-ette" has dimensions other than those to which you are advised to build your \$80 kit.

Finally, there is Jensen's 3P/K speaker kit or, rather, kits, for this 4-way system has three separate sets of plans. You can construct a slim 5 $\frac{1}{2}$ "-deep enclosure, a "super slim" 3 $\frac{3}{8}$ "-deep model, or a regular bookshelf enclosure; these are similar, respectively, to Jensen's 3P/1, 3P/2, and 3P/3 com-

mercial units. To drive these systems, Jensen has a 10½" woofer, an 8" midrange, two 3½" tweeters and an ultratweeter—for \$97.50.

ANOTHER MAJOR GROUP of speaker kits are those in which the speakers are supplied for installation in an already built enclosure. These are the easiest to assemble. After you have done the first, and know what goes where—and assuming you are building two for stereo—the second may actually take you less time than it does to unpack the carton and count the screws.

When you do unpack, remember that speakers can be easily damaged. Keep all tools and parts at a distance—a punctured cone may not irreparably ruin the speaker, but it is guaranteed to increase your metabolism by 40%. Be sure to clear the work space of any small particles of iron or steel. That's a strong permanent magnet behind the cone and such attractive subversives as steel wool and iron filings may prove a speaker's nemesis.

However, should you set your woofer cone on an ice pick, there is no need to use the weapon on yourself. If the puncture is small, the speaker still may work. But to prevent it from buzzing, clean the edges about the hole with fine garnet sandpaper and do not let any grit fall into the voice coil while you sand. You can nurse a larger tear by covering each side of the rip with a thin coat of rubber cement after you clean both sides of both edges. Really bad tears cannot be as handily repaired, and the speaker should then be replaced.

Don't throw anything away before you check all parts against the parts list. Glass wool may look like ersatz excelsior, kimsul like wrapping paper. As for tools, if you merely have to mount a single speaker, a screwdriver may be enough. With two or more speakers, you may need a soldering iron or gun—either will do—although some speaker kits boast solderless connections. Just follow the manufacturer's instructions.

Installation generally consists of mounting speakers, wiring them to each other and to crossover net-

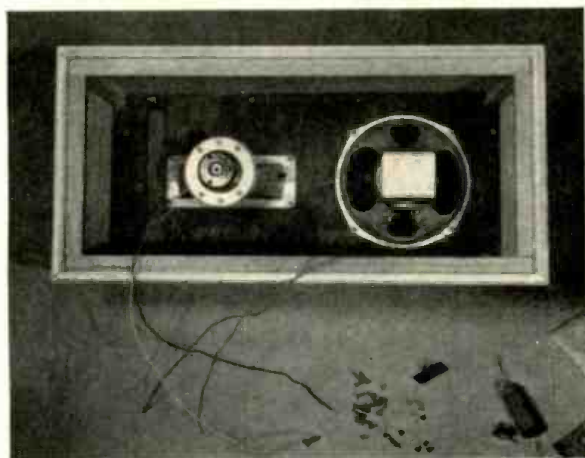
works, inserting sound-absorbing material, attaching the grille, and affixing some of the manufacturer's advertising material to a prominent place on the front. If you are going to finish the cabinet, you will probably want to do that first. When mounting a speaker to a baffle, hold it firmly so that it does not drop out of your hand and become impaled on a mounting stud. Tighten screws a little at a time to keep the speaker frame from warping. And don't let the screwdriver slip.

Unless you have soldered previously, practice a bit before working on your equipment. Use the solder supplied with the kit or, if you get your own, make sure it is rosin core solder. Before you can solder a connection you must secure it mechanically, generally by crimping the wire around a lug with long-nosed pliers. Then heat the joint with whatever instrument you are using, touch the solder to the hot lug—not to the iron—and let it flow down around the connection. Position your speaker so that no solder can drop onto the cone—it will adhere for awhile and then one day will come loose to plague your loudspeaker with the rattles.

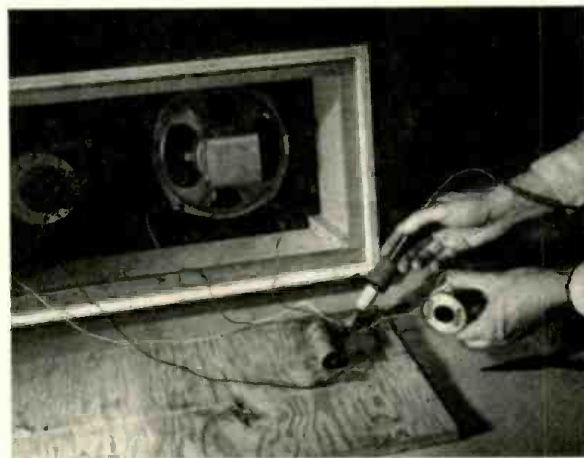
Most installation kits seem to be of the bookshelf or smaller variety. Heath puts out four bookshelf models: one is a ducted port bass reflex and three are acoustic suspension systems. The bass reflex AS-51 incorporates two Jensen speakers: an 8" woofer with a 6.8-oz. Alnico V magnet and a horn tweeter. Its 23" x 11½" x 11¾" horizontal cabinet (the only one of the four to use ½" instead of ¾" plywood) comes in a walnut or mahogany finish for \$46.95 or unfinished at \$39.95.

Heath's AS-2 is a kit version of the Acoustic Research AR-2. This kit has proved so successful that Heath recently followed it up with the less expensive AS-10. This past January, Heath issued Acoustic Research's AR-2a as a third kit, the AS-2a.

Now available only unfinished at \$72.95, the original AS-2 uses a 10" AR woofer (1.1-lb. Alnico V magnet) and two 5" cone tweeters "in dispersed array." The AS-10 differs in its use of smaller 3½" tweeters and its omission of sound-absorbing material. Prices are \$59.95 *Continued on page 103*



Typical steps in assembling a speaker kit include installing the woofer and tweeter within the enclosure.



Crossover elements in this EICO HFS-1 are attached to the rear panel and then soldered to the drivers.



**DEPENDS
ON
WHAT
GOES
THROUGH
HERE**

**"SKIMPING" ON THE CARTRIDGE
JEOPARDIZES THE SOUND
(AND SATISFACTION) OF THE
WHOLE SYSTEM**

The hundreds, even thousands of dollars you put into speakers, pre-amps, amplifiers, turntables and recordings can be virtually nullified by an off-hand selection of the phono cartridge. For even though it is the lowest-cost single component in the typical system, it is charged with the frighteningly complex task of getting the music out of the grooves and translating it into precise electrical impulses . . . without addition, subtraction, or distortion. And without damaging the record grooves. Leading critics and noted audiophiles recognize this and (with due care and study) select a Shure Stereo



Dynetic cartridge for their personal systems. It was, from its inception, and is today the finest stereo cartridge your money can buy. And not much money, at that. The \$36.50 spent on a Shure M33-5 (if you have a fine tone arm that tracks between $\frac{3}{4}$ and 1.5 grams) or Shure M33-7 (for tracking pressures from 1.5 to 3 grams) will audibly improve even fine quality stereo systems. Compliance is an astounding 22×10^{-6} for the M33-5 (20×10^{-6} for the M33-7). Response is transparent and smooth not only at the top and bottom but in the critical middle range (where most music happens—and where most other cartridges garble the sound). No "peaks," no "shattering." Et cetera, et cetera. Better listen to it, and judge for yourself.

IF YOU INSIST ON A SHURE DYNETIC CARTRIDGE,
YOU CAN EXPECT MORE FROM YOUR SYSTEM

SHURE

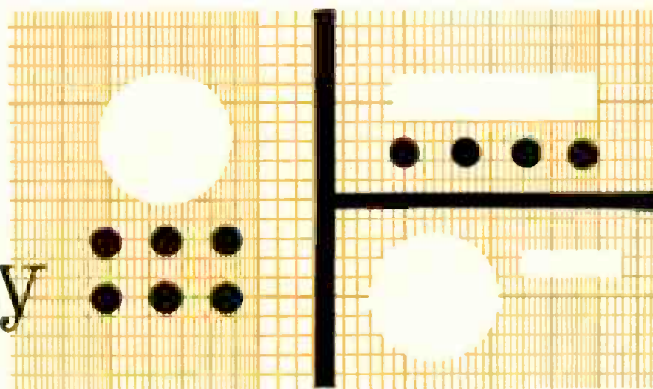
Stereo Dynetic

Patented and other patents pending

M33 SERIES HIGH FIDELITY PHONO CARTRIDGES
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high fidelity



EQUIPMENT REPORTS



Marantz Model 8B Stereo Power Amplifier

AT A GLANCE: The Model 8B by Marantz is a top quality dual-channel basic amplifier. In tests conducted at United States Testing Company, Inc., it easily met or exceeded its specifications, was capable of delivering clean power well above its rated output, and had amazingly low distortion. In addition to being an excellent performer, the Model 8B is superbly built and is designed for long, trouble-free service. Dimensions are: 13½ inches wide, 7¼ inches high, 10½ inches deep. Price is \$264; optional grille covering, \$9.00. Manufacturer: Marantz Company, 25-14 Broadway, Long Island City 6, N. Y.

IN DETAIL: The Marantz Model 8B amplifier is, in all respects, a clean performer, conservatively rated and magnificently constructed. Most of its fifty pounds of weight is in its heavy-duty transformers which are shielded in their own housing atop the chassis. Indeed, the clean and simple lines of the Model 8B strike a note of quality when the unit is first seen after being unpacked, and this impression is borne out by subsequent examination and tests. Craftsmanship also is evident on the underside of the chassis where the wiring and layout of parts are among the neatest yet encountered.

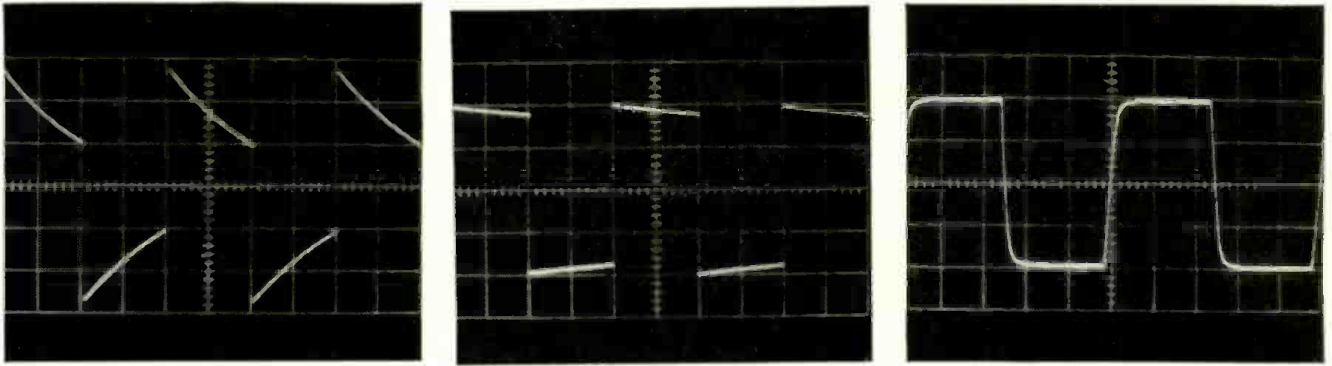
The circuitry of the Model 8B, in each channel, contains a 6BH6 pentode voltage amplifier, a 6CG7 dual-triode driver, and a pair of EL34 pentodes as the push-pull output stage. Feedback is used from the secondary of the output transformer back to the cathode

of the 6BH6 amplifier. The 8B uses semiconductor rectifiers for its high voltage supply and for AC filament voltages. An auxiliary octal socket is provided for powering a preamp and supplies a B+ voltage of 435 volts (open circuit), 6.3 volts AC, and 12.6 volts AC. There is no AC power switch on the Model 8B which therefore will be "on" whenever it is connected to a hot AC outlet. However, the unit would logically be controlled from an external preamplifier when in use. All connections, including the 4-, 8-, and 16-ohm speaker terminals, are on the rear apron of the chassis.

The Model 8B has two signal input jacks per channel, one set for connecting to a preamplifier and the other for testing purposes. The "test" input provides flat response below 20 cps, while the "preamp" input introduces a low frequency filter that attenuates frequencies below 20 cps. In the manufacturer's view, this filter is desirable to restrict subsonic signals that will not contribute to the audible range, and that—if reproduced—could be wasteful of the amplifier's power output as well as introduce distortion. This last factor, Marantz explains, could result from the reproduction of low frequency pulses that tend to force a speaker cone to make a very wide excursion, known as "speaker breathing." These pulses, while contributing nothing desirable to the reproduced sound, could be superimposed on higher frequencies normally reproduced and thus create IM distortion. The 20-cps filter, at the input to the amplifier, is intended to minimize such effects.

REPORT POLICY

Equipment reports are based on laboratory measurements and listening tests. Data for the reports, on equipment other than loudspeakers, is obtained by the United States Testing Company, Inc., of Hoboken, New Jersey, a completely independent organization which, since 1880, has been a leader in product evaluation. Speaker reports are based on controlled listening tests. Occasionally, a supplementary agency may be invited to contribute to the testing program. The choice of equipment to be tested rests with the editors of HIGH FIDELITY. No report, or portion thereof, may be reproduced for any purpose or in any form without written permission of the publisher.



Square-wave response, 50 cps, through "preamp" and "test" inputs; 10-kc response at right.

In measurements made at USTC, the Marantz 8B provided 42.2 watts of audio power per channel at clipping, with only 0.15% harmonic distortion on the left channel, and 0.14% on the right channel. With both channels operating together, the amplifier furnished 37.4 watts per channel at clipping with only 0.1% distortion. In other words, the 8B supplied—with both channels driven at once—more than its rated power, which is outstanding.

The power bandwidth for rated distortion of 0.5% in the 20-cps to 20-kc range was measured and was found to extend well beyond that range. The amplifier's power bandwidth was, therefore, measured on the basis of clipping (or visible distortion on an oscilloscope) and was found to extend from 10 cps to 75 kc. At the 35-watt level per channel, harmonic distortion was extremely low, remaining at about 0.1% across most of the range and rising to only 0.29% at 20 cps. At half-power (17.5 watts), distortion was less, being under 0.1% over most of the range and coming up to 0.25% at 20 cps, and to 0.13% at 20 kc. Intermodulation distortion also was found to be very low over the entire usable power range of the amplifier. At 20 watts, the IM distortion was only 0.2%, while at 40 watts it still remained under 0.5%. These all are excellent figures and attest to the fine performance of the Marantz.

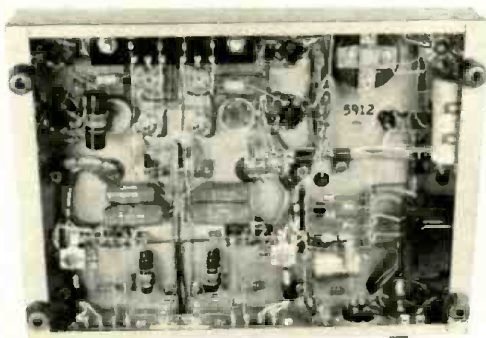
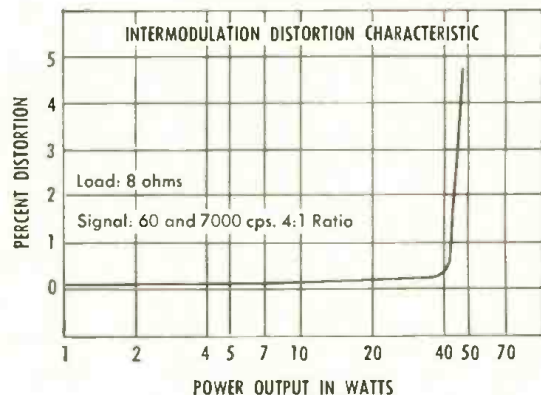
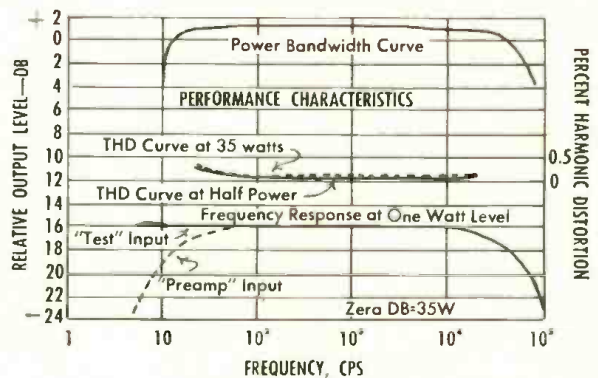
Measured through the "test" input, the amplifier's frequency response was flat within ± 0.2 db from 5 cps to 20 kc, and was down to -1 db at 36 kc, and to -3 db at 65 kc. When measured through the "preamp" input, the response was down 1 db at 20 cps, and 3 db at 10 cps, reflecting the attenuation introduced by the low-frequency filter described earlier. Nonetheless, the response curve still is virtually a straight line over the audio range.

Square-wave response at 50 cps, taken through the "test" input, was excellent. Taken through the "preamp" input, the 50-cps square wave showed the high amount of phase distortion expected as a result of the low-frequency filtering of subsonic components. According to Ma-

rantz, this phase distortion is of little consequence. Those who disagree with this approach can, of course, connect a preamp into the "test" input on the 8B and thus run it "wide open" and flat down into the 5-cps region. Although Marantz does not feel that this extreme low-end response contributes anything worthwhile to the reproduced sound, the option of using it is provided.

The 10-kc transient response, as evidenced by the square-wave pattern, was very clean, showing no signs of ringing. Rise-time of this wave was 8 microseconds. The amplifier's damping factor was a relatively high 16, and its stability with reactive loads (such as electrostatic speakers) was very good. Input sensitivity for full output was found to be 1.3 volts. Signal-to-noise ratio, with respect to rated output of 35 watts, was 101.5 db, which is fantastically good.

In USTC's view, the Marantz 8B is one of the best power amplifiers available today. With its extremely low distortion, clean transient response, stability, freedom from hum and noise, and clean power reserves, it should provide top performance in any reproducing system. Too, judging from its appearance and construction as well as from past experience with other Marantz products, the Model 8B should require little or no servicing over the longest possible time.



Under the chassis: a model of neatness.



Roberts Model 1057 Tape Recorder

AT A GLANCE: The Roberts Model 1057 may be used as a self-contained tape system or connected into an existing high fidelity system. Tests conducted at United States Testing Company, Inc., indicate that it is a well-built, smooth-running, and versatile unit. The tape deck and twin record/playback preamplifiers are housed in a neat enclosure that also serves as a carrying case. Price is \$339.95. Manufacturer: Roberts Electronics, Inc., 5978 Bowcroft Ave., Los Angeles 16, Calif.

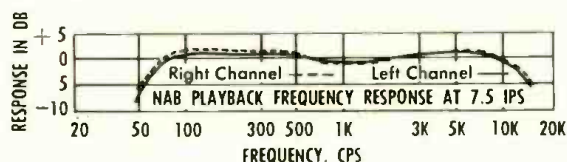
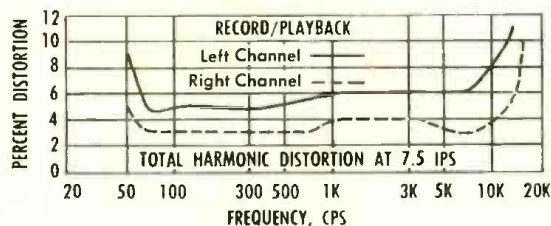
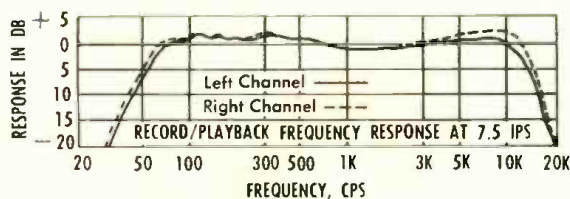
IN DETAIL: The Roberts 1057 includes a number of features yet it presents a neat and functional appearance, which is enhanced by the quality and finish of its parts. It is, to begin with, a two-speed machine (7.5 and 3.75 ips), the speed changes being accomplished by installing or removing a metal collar or bushing around the capstan that rotates against a pinch wheel. A 15-ips speed conversion kit, consisting of a larger bushing and smaller pinch wheel, also is available at no extra cost. The recorder has a quarter-track stereo erase head and a quarter-track stereo record/playback head. An automatic stop mechanism is active in all modes of operation. The deck is fitted with automatic tape lifters, a tape index counter, a pause control, an "editing guide" imprinted on the head cover, VU-type meters, dual concentric microphone and high-level volume controls for each channel, and a separate record button with a safety interlock to prevent accidental erasure for each channel. In addition to four-

track stereo and monophonic recording and playback, and two-track stereo and half-track mono playback, the machine also will record sound-with-sound (recording on one channel while simultaneously listening to a previously recorded program on a second channel), sound over sound (blending two separate signals on a single track or "mixing"), and monophonic "sound-on-sound" (re-recording the sound from one track onto a second track with an added live "mike" signal).

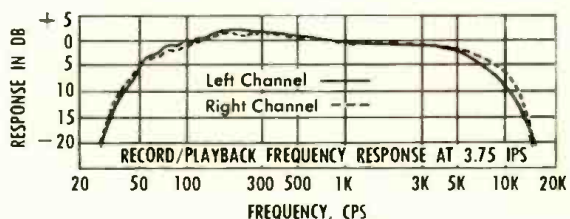
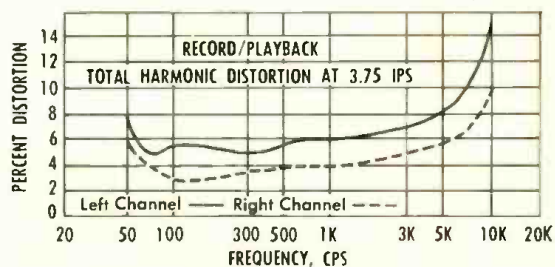
The recorder has a built-in stereo power amplifier and two speakers. Additionally, there are four jacks for low impedance headphones, two extension speaker jacks, two preamp-out jacks for connecting to an external amplifier, and two high-level and two low-level inputs.

The entire recorder is driven by a single induction motor through a reliable system of belts and pulleys. Mechanically, the machine is smooth-running and well built. The operating controls are interlocked to prevent damage to the tape by misuse, and the Model 1057 handled all types of tapes well.

At 7.5 ips, the recorder had adequately low wow and flutter (0.12% and 0.2% respectively) and fair speed accuracy, running fast by 1.3% at 117 volts, 0.28% at 105 volts, and 2.7% at 129 volts. At 3.75 ips, the wow remained low at 0.12% but the flutter jumped to 0.45%. The recorder also ran somewhat fast at the slower speed, with a 2.7% error at 117 volts, 2% error at 105 volts, and 4% error at 129 volts. Speed regulation with changes in line voltage was considered only fair. The rewind and fast forward times for a 1,200-foot reel



Response reference: zero db equals -10 VU.



of tape were somewhat slow, being 2.55 minutes and 2.7 minutes respectively.

Electronically, the Roberts recorder is fairly simple, with each channel containing three triode amplification stages (12AX7s) and a 6AQ5 power output stage. The first 12AX7 stage is for preamplification of the tape head signal on playback. The output from the first stage is fed to the second 12AX7 stage, which also acts as a microphone preamplification stage. A tone control is introduced after the second stage together with the level control for the low level signals and a high level input with its level control. The preamp output jack is fed from the output of the third 12AX7 stage. The bias oscillator uses a 12AU7 dual triode while the power supply uses a 6CA4 rectifier tube and supplies 6.3 volts AC to all tube filaments.

The Roberts 1057 provided an output level of up to 1.9 volts per channel with 0-VU signal at 700 cps. Up to 1.6 watts per channel can be obtained from its power amplifier without clipping. Its playback response at 7.5 ips was measured to be within ± 1.5 db of the standard NAB response characteristic from about 65 cps to 11 kc, and down 5 db at about 50 cps and 15 kc.

The record/playback response of the Model 1057 at 7.5 ips was generally similar to the playback response, except for a slight peaking at 10 kc on the right channel and a sharper roll-off above that frequency on both channels. Its record/playback response at 7.5 ips was flat within ± 2 db from 60 cps to 12 kc, and dropped off to -7.5 db at 15 kc. At 3.75 ips, the response was naturally poorer, and showed a gradual roll-off at the

high frequencies to -2.5 db at 5 kc and to -5 db at about 8 kc.

The signal-to-noise ratio of the Roberts on the left channel was 32 db on record/playback and 38 db on playback only. The right channel signal-to-noise ratio was a constant 41 db. The "noise" measurement, USTC points out, includes a hum component that also is reflected in the measurements of harmonic distortion. These measurements were made, as usual, with a -10 VU recording level. At higher signal levels, the distortion dropped as the effect of the hum became less, but with a recording level in excess of 0 VU the distortion began to rise again, with both channels having a distortion level of 3% at a $+2$ VU level. In general, the distortion (i.e., hum) would be masked by program material and not heard on playback. However, on quiet passages, playing through wide-range speakers, some hum may be audible.

The IM distortion of the recorder at a normal recording level of -10 VU was insignificant, but rose at higher recording levels. With a -5 VU signal, the IM distortion was 12% on the left channel and 7% on the right channel. At 0 VU, the IM distortion was over 30% on the left channel. Thus, for best results when recording with the Roberts, the lowest VU levels should be maintained that still permit a good signal-to-noise ratio. As with most tape recorders, these levels should be determined experimentally before recording, on the basis of the highest signal peaks likely to be encountered. Fortunately, the 1057's built-in meters are highly accurate and will facilitate this procedure.



JBL-Ranger Paragon Stereo Speaker System

AT A GLANCE: The Ranger series by James B. Lansing Sound, Inc., comprises three different sizes of "unitized" stereo reproducers in which two full-range speaker systems are enclosed individually but come together to form a physical and acoustical unity. The Paragon, Model D44000, is the largest, measuring 103 5/8 inches wide, 35 1/4 inches high, and 24 1/16 inches deep. As a product, it represents an "all-out" application of some basic design principles: as a reproducer it is readily discernible as one of the finest. Impedance is 16 ohms; efficiency, high. Price is \$2,250. Various finishes are available. Manufacturer: James B. Lansing Sound, Inc., 3249 Casitas Ave., Los Angeles 39, Calif.

IN DETAIL: Few discussions of stereo reproduction omit the important factors contributed by room acoustics, particularly as they relate to loudspeaker performance. As a rule, speakers—however well designed—depend significantly for their final sound on the kind of room in which they are used as well as where, in that room, they are installed. Rooms do vary, however, and it would seem fortunate if a speaker system could be devised that had its own "built-in acoustics" to render it fairly independent of the room, or—to put it another way—to permit it to sound good regardless of the room or its position in that room. The Ranger-

Paragon represents a close approach to this performance feature by its obvious visual feature, that is to say, its large convex front surface. This piece covers two internal serpentine bass horns and serves also as a sound diffuser that helps spread midrange and highs uniformly and smoothly into the listening area. Combined with the excellent loading and indirect radiation of the bass drivers, the resultant "sound front" is very natural in quality and seems to accommodate itself to the acoustical needs of the program material—from the precise focus of a chamber group to an enormous sense of depth and breadth for the largest of ensembles. A stereo opera, for instance, heard through the Paragon is "spread out" all about the system and even seems to extend beyond the walls of the room. It is not to be denied, of course, that similar effects can be achieved with other speaker systems, but usually only by considerable experimentation with placement and by the use of multiple stacks of drivers or indeed by duplicating (or tripling) the same system on two, or even three, stereo channels. The Paragon offers this feature prearranged, handsomely presented, and capable of being perceived wherever the system is set down. Such performance, together with its other excellent features, takes space and cost—and the Paragon is at once the most expensive and largest single reproducer made today.

Essentially it consists of two full-range speaker systems, each using identical elements separately baffled and loaded, but arranged physically for stereo or monophonic sound, according to what is fed into it. The bass range, in each side, is handled by a Model 150-4C woofer, installed deep inside the large curved section of the cabinet, from which point it radiates into a folded horn, the mouth of which is the huge opening at the end of the cabinet. The woofer itself is a 15-inch model with a magnet assembly that weighs twelve pounds. A crossover network permits frequencies from 500 cps and below to enter the woofer; frequencies above 500 cps are fed to a second network that channels up to 7,000 cps to a midrange unit, and everything above 7,000 cps to a tweeter. The midrange unit is a Model 375 driver coupled to a short exponential horn, visible midway between top and bottom of the mouth of the bass horn and resting against the edge of the curved front panel. The tweeter is a Model 075 annular type, popularly known as a "ring radiator" and well known for its smooth extended response. This unit is not readily visible, being installed farther back in the wall of the bass horn, but in a position that permits it to radiate out of the horn. These components, as well as the crossover networks, the individual enclosure sections, and the over-all structure all are very sturdily built and handsomely designed. Craftsmanship and "battleship-type" construction are evident throughout.

Response checks of the Paragon indicate that it covers the entire audio range with remarkable ease, smoothness, and lack of distortion. The bass holds up firmly to well below 30 cycles, with undistorted output evident to about 26 cps. Doubling was not apparent until the signal generator was set nearly to maximum output and the volume control on the preamp set at the "3 o'clock" position to produce an abnormally strong signal. Scanning the range upward from the bass

revealed no significant rises, peaks, or dips. The highs extended to beyond audibility. Uniform response throughout was the most apparent feature observed. There was no trace of beaming of the highs, and the highest single tones were evenly audible from all about the system. The Paragon's characteristic sound on white noise was smooth. Its over-all brightness varied with settings of the step-attenuators on the crossover networks that control the midrange and tweeters. These controls, of course, can be adjusted to suit individual tastes; while we found that the smoothest white-noise response came when at minimum tweeter level, the response at maximum output was hardly of an order that could be called harsh.

On program material, the Paragon lived up to its name. It reproduced music cleanly and effortlessly. Both male and female voices sounded clear and natural; percussion sounds were crisp; the solo piano nicely "focused." Organ and orchestral music came through very satisfactorily: the highs were airy and "free"; the midrange, full and rich; the bass, solid. One of the striking features of the Paragon was its apparent ability to project not only different loudness levels but different "volume" levels—in the literal sense of the word "volume." Increasing amplifier gain seemed to enlarge the sound front emanating from the speaker, rather like moving closer to the performers. At all listening levels, from very soft to inordinately loud, the sound remained clear and in acoustic focus, causing one listener to comment that it seemed as if the Paragon were "pushing aside the room acoustics." Abruptly changing the program material from a stereo opera to a Beethoven quartet, the Paragon almost seemed to draw into itself to provide a different suitable acoustic setting. Indeed, the Paragon would seem to be as much at home in a theatre as in a living room. It may be a "monster" as speaker systems go, but it is a very accommodating one.



Sherwood Model S-2100 AM, FM, and FM-Stereo Tuner

AT A GLANCE: The Model S-2100 by Sherwood is a high quality tuner designed for receiving monophonic FM, stereo FM (multiplex), and ordinary AM broadcasts. Handsomely packaged and easy to use, it also was found by United States Testing Company, Inc., to have high sensitivity and low distortion. Dimensions are 14½ inches wide, 12 inches deep, and 4 inches high. Price is \$199.50. Optional metal case, \$7.50. Manufacturer: Sherwood Electronics Laboratory, Inc., 4300 North California Ave., Chicago 18, Ill.

IN DETAIL: The front panel of the S-2100 has a large slide-rule tuning dial that is very clearly marked for good readability. To the left of the tuning dial is a function selector switch (off-stereo-FM-AM), while to the right is the tuning knob itself. At the bottom of the front panel are two slide switches: one for the AM selectivity (wide and narrow bandwidth) and the other for selecting or defeating AFC action on FM.

Visible through the tuning dial are an electronic-beam type tuning indicator and a neon light that glows when the S-2100 is tuned to an FM station broad-

casting a multiplexed stereo program. At the rear of the chassis are level controls for the AM and FM audio sections and for the hush, or squelch, circuit that may be used to suppress interstation noise. There also are controls for the stereo balance and separation of the multiplex circuit, but these, according to Sherwood, have been factory-preset and should not need adjustment.

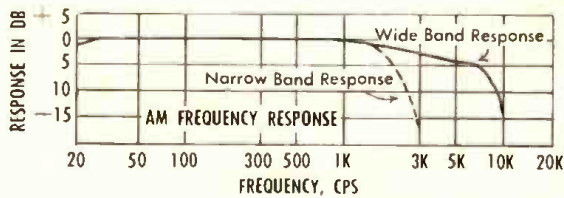
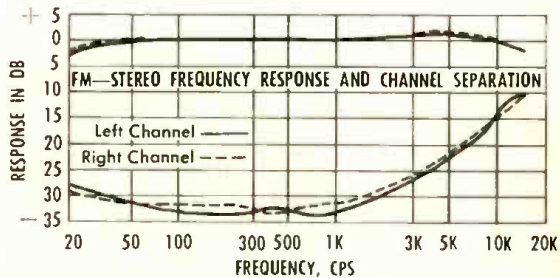
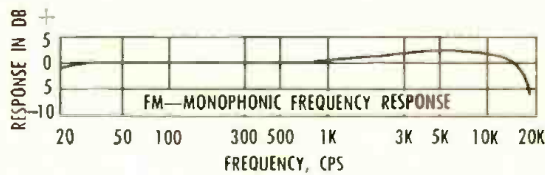
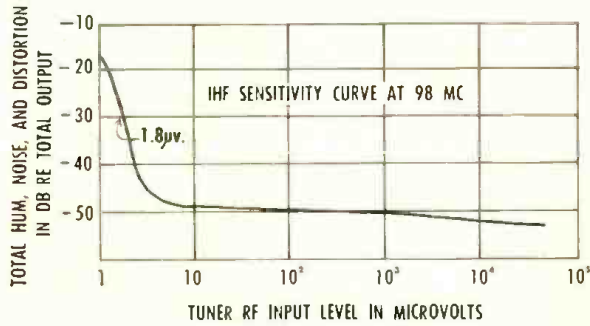
The AM antenna is a ferrite rod which is pivoted at one end to permit it to be angled in the direction of best reception without rotating the whole tuner. There are also provisions for connecting one's own long-wire AM antenna.

The FM antenna input is 300-ohms balanced to ground, and feeds a 6BS8 cascode rf amplifier. The FM oscillator uses half of a 12AT7A dual triode; the second half of this tube is utilized by the AFC circuit. The 6CB6A FM mixer is followed by a 6AU6 first IF stage, a 6BA6 first limiter, a 6BN6 second limiter, a 6AU8A (pentode half) FM driver, and a ratio detector. The triode half of the 6AU8A is used as a squelch amplifier.

The stereo demodulation circuit of the Sherwood contains a triode input amplifier (½-6EA8) feeding a



Sherwood's SL-1 indicator as a separate unit.



REPORTS IN PROGRESS

Fisher KM-60 FM Stereo Tuner Kit

Worden Articulated Tone Arm

Pilot 248B Amplifier

four-diode balanced demodulator and matrix circuit. The demodulator is also supplied with a 38-kc signal derived from a 19-kc amplifier (½-6EU7) and 38-kc oscillator-doubler (½-6EA8). The output amplification stages for the FM section of the tuner consist of one 12AU7 stage in each channel. These stages are fed from the output signal of the matrixing circuit.

The AM tuner section contains a 6BA6 rf amplifier and a 6BE6 pentagrid converter. IF amplification is provided in the 6BA6 pentode used for the first FM limiter, which then feeds the AM detector (½-6BN8). The AM detector's output is fed to a cathode follower stage (½-6BN8) and to the output jacks.

On arrival for testing, the FM sensitivity (IHF method) of the S-2100 was found by USTC to be 2.05 microvolts at 98 mc; 2.85 microvolts at 90 mc; and 3.1 microvolts at 106 mc—all relatively high figures. A bench alignment was able to improve them to even higher values: 1.8 microvolts at 98 mc; 2.6 microvolts at 90 mc; and 2.8 microvolts at 106 mc—which are, in sum, among the highest sensitivity figures encountered in any tuner. Harmonic distortion figures for mono FM were very low, being measured as: 0.28% at 400 cps; 0.4% at 40 cps; 0.42% at 1 kc. The maximum audio output level at 100% modulation was 0.85 volts per channel, which is not the highest signal level encountered but which is high enough to drive most amplifiers. The tuner's IM distortion was a mere 0.17%, and its capture ratio favorably low at 3 db. Signal-to-noise ratio was 53 db, with the "noise" consisting mainly of residual and inaudible hum components.

The FM frequency response characteristic showed a slight rise in the high frequency region, but the overall frequency response was maintained within ±2.5 db from below 20 cps to 18 kc. On stereo operation, there was a slight loss in response at both ends of the audio frequency spectrum, but the resultant curve remained flat within ±1.5 db from 30 cps to 15 kc.

The channel separation was very good at the low and critical mid-frequencies, lessening to 10 db on each channel at 15 kc. Measurements showed 32 db at 400 cps, and remained above 20 db from below 20 cps to 6 kc. The harmonic distortion for stereo operation was measured on the left channel to be: 0.82% at 400 cps; 1.2% at 40 cps, and 0.64% at 1,000 cps. THD figures for the right channel were: 0.9% at 400 cps; 1.3% at 40 cps; and 0.8% at 1 kc. The 19-kc pilot level was down 43 db from the 400 cps output level, while the 38-kc subcarrier signal was suppressed by 30 db, both adequate. The AFC circuit worked well, and did not add any appreciable distortion. The tuning indicator was an accurate aid in tuning the S-2100 to a station with minimum distortion.

On AM operation, the sensitivity of the S-2100 was satisfactory through its ferrite rod antenna. Its usable sensitivity was 210 microvolts/meter at 1,000 kc; 400 microvolts/meter at 600 kc; and 100 microvolts/meter at 1,400 kc. The AM distortion was a low 1.6% at 400 cps, while the frequency response was reasonably good out to about 7 kc. With the selectivity switch in the "narrow" position, the tuner's response cut off sharply at 2 kc as shown on the chart.

The stereo indicator that is included in new Sherwood tuners also is available as a separate accessory for FM stereo sets that do not have their own indicators. Although designed primarily for older Sherwood tuners, this device has been found to work well with other makes of tuners too. It is built on its own small chassis, neatly enclosed, and is known as Model SL-1. Dimensions are 2½ inches high, 2¼ inches wide, and 7½ inches deep. Price is \$29.50. The SL-1 may be placed on a shelf or removed from its housing and built into an existing cabinet. We found it easy to connect and convenient to use. It provides accurate indications of stereo programs without introducing distortion into the received sound.

this is the new
Wharfedale^w90



- Musical integrity...
 effortless realism achieved
 through a new 6 speaker concept
- Low end realized magnificently through two bass speakers.
 - Presence conveyed dramatically through two mid-range speakers.
 - Dispersion achieved panoramically through two high-frequency speakers.
 - Six transducers— superbly matched and integrated with a unique sand-filled enclosure.

All six speakers incorporate certain recent refinements which have made possible the task of creating the W90 system. A brief description will clarify what we mean:

The chassis (baskets) are exceptionally heavy and manufactured by casting. The purpose is to preserve absolute rigidity, maintaining the critical relationship between the moving voice coil and the fixed magnet. The stamped baskets found in ordinary loudspeakers are also designed to be rigid. However, this rigidity is often lost as soon as the speaker is mounted against an inexact wooden front baffle. Some speaker designers have even eliminated the basket, weakening the entire speaker structure. Wharfedale baskets are of cast metal. They hold their shape perfectly in mounting, and are strong enough to permit sufficient openings to maintain absolutely correct airloading, essential for the full response of the speaker.



The Cone Surround is an exclusive rolled-rim design, the latest and most effective form of the traditional Wharfedale soft suspension. Earlier surrounds (porous foam or cloth) provided such superior bass damping that they became renowned as an outstanding physical characteristic of Wharfedale speakers. Now, more than ever before, the Wharfedale cone is capable of the long excursions required for true bass energy in a sophisticated tuned duct enclosure. The cone material is special... compounded of long fibred wool (traditional to the North of England home of these speakers) and soft pulp! It achieves superior results from the start and its natural resilience assures continuing perfection over the years.



The Magnets are truly impressive, individually and totally. Because of its material, and the special design of the magnetic gap, each provides higher total flux in the gap field than has been true of the magnets in any prior speaker system. The six magnets together make the W90 a "high efficiency" speaker, achieving maximum performance at low amplifier power. All-too-many popular speaker systems are starved for power, depending upon exaggerated amounts of amplifier wattage. In the W90, therefore, the all-important transient bass response is excellent, even at low volume. This clean low end, at a reasonable listening level, is a major reason why all Wharfedales are so pleasant to "live with."



With its six speakers, the W90 is actually a dual 3-way system with all units designed for each other and crossover settings calibrated for undistorted response throughout the audio spectrum. The support effect of the tandem speaker systems results in a sound of exceptional authority, yet in balance over the entire range.

LOW RANGE. Two 12½" low frequency drivers handle the sound from 20 to 1,500 cycles. The listener can expect to enjoy the true, fundamental bass notes, so often masked. The two drivers total a cone area of 94 square inches... thus the W90 tandem idea yields the same result as a single low frequency driver of such massive size and weight as to be impractical in the home.



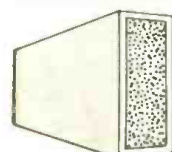
MID-RANGE. Two 5¼" mid-range speakers cover the relatively narrow but vital band of 1,500 to 6,000 cycles. The listener will be startled, for example, by the clarity of the baritone voice and the exceptional resolution of most solo instruments, permitted to stand in correct perspective. The handling of this "fill" range in the W90 is the recognizable key to its satisfying full-throated sound.



TREBLE. Two 3" treble speakers are the well-established Super 3's, much admired for their ability to present the clear treble without stridency... making them eminently listenable, unusual for tweeters. This is no accident. It is the result of cone-type rather than horn-type construction, and refinements such as low-mass aluminum voice coils ultrasonically tinned, powered by magnets so large that they are seldom found even in speakers four times the diameter!



THE W90 is the latest of the Achromatic speaker systems. The literal meaning of "achromatic" is: "Pure sound, uncolored by extraneous modulations." Such modulations, common even in luxury speaker systems, tend to alter the natural sound of music. The W90 enclosure has been designed to preserve the integrity of the speakers' performance, through certain constructional features. Chief characteristic of the Achromatic construction is the sand-filled technique, which consists of packing white sand densely between layers of hardwood. This creates an inert mass, incapable of resonating no matter how deep or strong the bass backwave projected against it. This exclusive technique is the result of years of de-



velopment by G. A. Briggs. While it costs considerably more than standard construction, it has proven so effective in preventing bass distortion that all Wharfedale Achromatic systems incorporate it. Each woofer is mounted in an individual tuned chamber for its own maximum effect, and isolated from the mid-range and tweeter arrays. Therefore, mechanical coupling, so disastrous in ordinary systems, is eliminated. The high and mid-range speakers are mounted from the rear, isolated from the face of the cabinet with front free-floating. This feature helps to eliminate phase distortion. As a final measure, to insure compatibility with the acoustics of the room, the W90 system incorporates a full control panel. Each range of speakers may be balanced and adjusted to the ear of the listener, the requirements of the particular listening area and the other components in the music system.

DECOR. The new W90 is neither a compact, nor a large speaker system. It is a new and highly versatile size, designed from the sound out. Ideally suited to be used in pairs for stereo, the W90 measures 32¼" x 27¾" x 13¼". Flouised in a meticulously crafted cabinet built to meet every requirement of perfection in sound, the W90 will fit with ease into the living room, and is elegant enough to join the most distinctive furnishings. Its acoustic design adds versatility... permitting horizontal or vertical use, as desired. The Wharfedale Universal Mounting Base makes it a superb free-standing unit. In oiled or polished Walnut hardwood, \$259.50. Utility model in sanded Birch hardwood, without curved molding or dividers, \$244.50. Universal Mounting Base to match, \$9.95.

For illustrated literature, write Dept. WF23.

Wharfedale • Division of British Industries Corp., Port Washington, N. Y.
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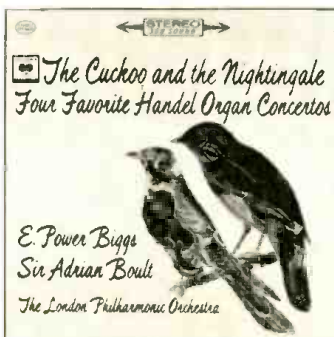


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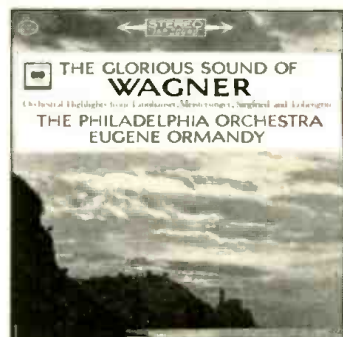
The Sound of Genius



Here is a delightful recital of some of Tchaikovsky's most familiar music, performed as it was originally written—for the piano—by the distinguished young French artist, Philippe Entremont.



Master organist E. Power Biggs gives sparkling expression to four favorite Handel Concertos, now collected for the first time on one record.



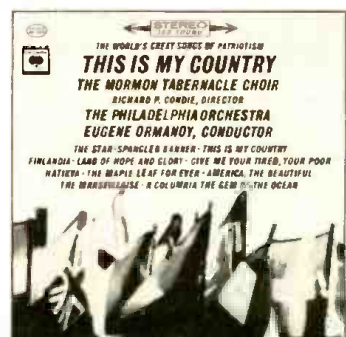
Eugene Ormandy and The Philadelphia Orchestra are in complete rapport with the glorious spirit of Wagner in these inspired interpretations of orchestral passages from his operas.



Shostakovich's brilliant, controversial Symphony No. 4 in its American recording premiere—performed with color and excitement by Eugene Ormandy and The Philadelphia Orchestra.



Andre Kostelanetz performs his sumptuous orchestral arrangements of 18 arias from the world's best-loved operas.



The world's most stirring patriotic anthems, the glorious voices of the mighty Mormons, Eugene Ormandy, and The Philadelphia Orchestra.



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CIRCLE 28 ON READER-SERVICE CARD



Music Makers

by ROLAND GELATT

WHEN WE arrived at the Stazione Mergellana in Naples early this spring, our attention was caught by a large tan poster announcing that evening's attraction at the Teatro San Carlo: a revival of Mascagni's *Il piccolo Marat*, honoring the centenary of the composer's birth. A few weeks earlier, the very existence of this rarely performed opera would have been news to us, but just before leaving the States we had read Gene Bruck's review of the complete recording (see "The Imports," page 73), and were thus in a position to make a great show of erudition—as we taxied from the station to the hotel—regarding the background and content of an almost forgotten work. Of course, that night we were on hand for the performance, which turned out to be the revival's *prima rappresentazione*.

As Gene Bruck surmised, this melodrama of the French Revolution does indeed "work" very effectively on stage. The cast in Naples was almost identical with that on the Cetra recording. Nicola Rossi-Lemeni played the brutal, power-drunk L'Orco with magnificent panache; Virginia Zeani (Rossi-Lemeni's wife in real life) was cast as the unhappy Mariella; and Giuseppe Gismondo again took on the formidably taxing role of The Little Marat. Ugo Savarese, one of the San Carlo's veteran singers, played The Carpenter, and Oliviero di Fabritiis (he of the prewar Gigli recordings) conducted. Everything was carried off with admirable finish, both in the pit and on stage. *Il piccolo Marat* failed to strike us as a neglected masterpiece, however. The orchestra makes wonderfully luscious sounds and there are occasional engaging melodies, but one is left with the impression that by 1921 the composer was turning out music by the bolt rather than responding to a genuine creative compulsion. To be sure, this is exactly what was once said about Richard Strauss, though now we know better. Yet somehow late Mascagni does not seem comparable to late Strauss.

For us the chief attraction of the evening was the Teatro San Carlo it-

self, the oldest of Italy's major opera houses. The theatre was erected in 1737 by the then reigning Bourbon king, Charles III, as an adjunct to the royal palace. Mozart attended a performance of Jommeli's *Armida abbandonata* there in 1770 and wrote to his sister that the opera was too serious and old-fashioned but that the theatre was extremely beautiful. And indeed it is. Actually, the interior is no longer what it was in the eighteenth century, for a fire in 1816 destroyed everything except the walls. A year later the San Carlo was reopened, and since then it has remained unchanged except for minor repairs. The theatre is the last word in handsome simplicity. The ivory and gold color scheme, the silk-paneled boxes, the elegantly proportioned central staircase, the imaginatively designed clock high above the proscenium—all combine to create an ambience of sheer enchantment. Even for undistinguished Mascagni or Jommeli, the San Carlo is well worth a visit.

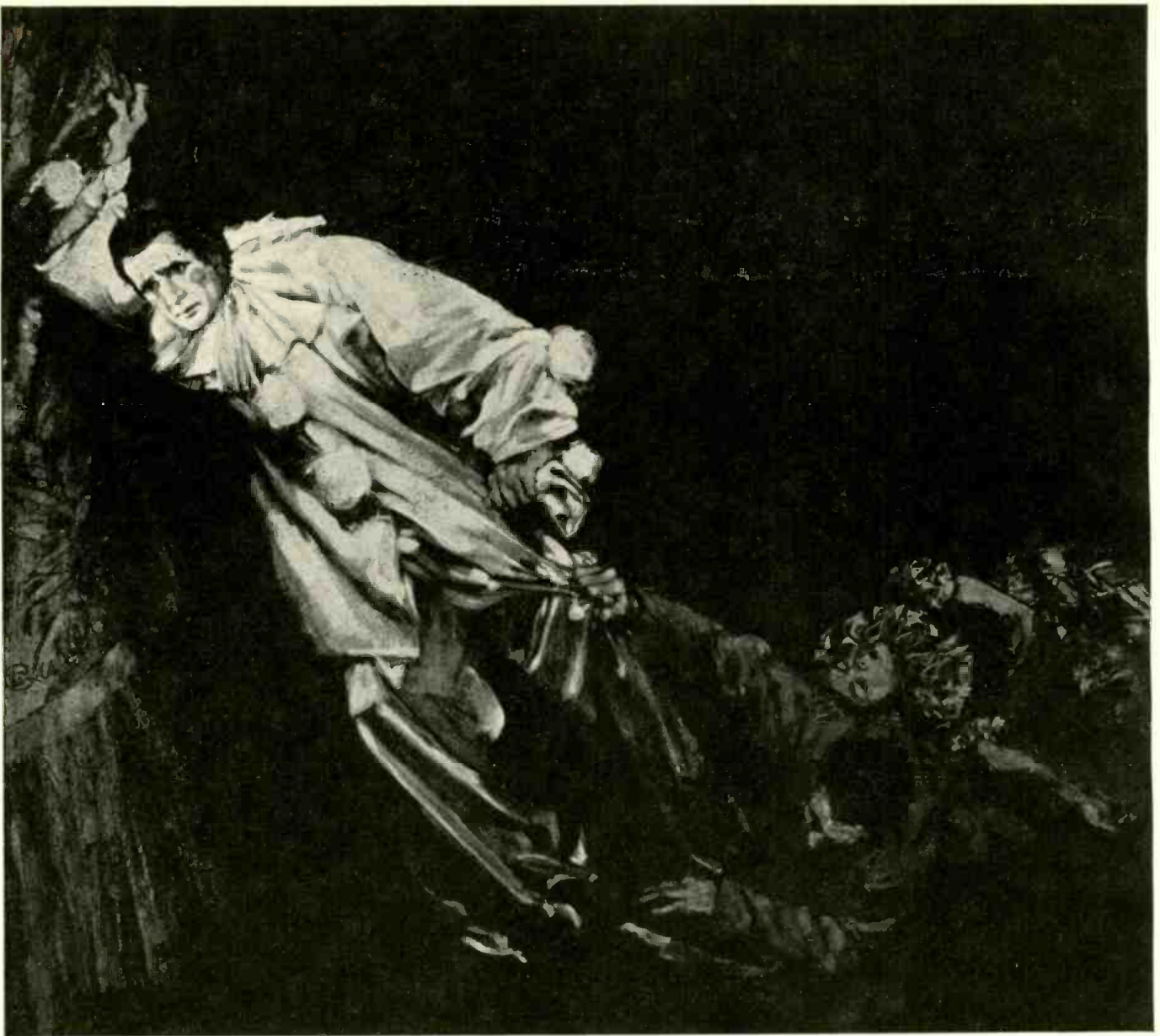
IN ROME during Holy Week the only opera being performed was *Parsifal*, and this we passed by, though the production (with an all-German cast) was said to be excellent. Instead we went to the Church of San Anselmo on the Aventine Hill for a Vespers service on Maundy Thursday. San Anselmo is a modern edifice along Romanesque lines and makes a drearily austere impression in comparison to the baroque splendors of Bernini or Borromini, but the church is famous in Rome for the purity and authenticity of its music. Father Egidio Zanarella, the Primo Cantore, has devoted a lifetime to the study of Gregorian Chant, and he has trained the monks of San Anselmo to render this earliest of all Christian church music both correctly and movingly. As we left the service, the sun was just setting behind the Janiculum, the evening air was vivid with the celebrated golden glow of Rome, the chestnut and eucalyptus trees wore the delicate foliage of early spring, and the fruit trees were ablaze in full blossom. Gregorian Chant had never seemed so appropriate.

IN TORONTO some weeks ago, Columbia Records made further progress in its long-term program of documenting all of Stravinsky's Stravinsky. These recent composer-conducted sessions yielded the *Symphony of Psalms* and *Scènes de Ballet*, together with a miscellany of shorter pieces (*Circus Polka*, *Four Norwegian Moods*, and the two Little Suites), all with the Canadian Broadcasting Corporation Symphony. An earlier round of Toronto sessions resulted in still-to-be-released recordings of the *Symphony in C*, the *Four Etudes for Orchestra*, and the *Scherzo fantastique*, among others.

It seems that Toronto has now become the composer's favored recording locale. He was invited there for the first time two or three years ago and came away with great admiration for the CBC Symphony, an orchestra which performs a great deal of contemporary music and is second to none in negotiating the technical and stylistic difficulties of unfamiliar idioms. Moreover, the Canadian Broadcasting Corporation has been extremely cooperative in arranging broadcasts to tie in with recording sessions. This gives Stravinsky the opportunity of directing a concert performance prior to recording (which he much prefers), but saves him from the fatigue and tension of repeated appearances before a large audience.

"Another great thing about Toronto," says John McClure, Columbia's music director, "is Massey Hall. It's an old hall, with lots of wood, and the acoustics are unbeatable." We'll soon be able to hear for ourselves, not only in the Stravinsky recordings mentioned above but also in a series of Schoenberg works (*Pelléas et Mélisande*, *Verklärte Nacht*, *Kol Nidrei*, etc.) with the CBC Symphony under Robert Craft.

The next important item on the Stravinsky agenda is a re-recording of *The Rake's Progress*, which Columbia hopes to make in England this summer. The composer is also scheduled to direct new recordings of *Apollo*, *Jeu de cartes*, and *Orpheus*—but where and when has not yet been decided.



La commedia e finita!

"The comedy is over!" As his dagger drops to the stage, Canio's wife and her lover lie murdered at his feet. The mask of farce has been torn away . . . the villagers' laughter is stilled by horror at the real-life tragedy before them.

Franco Corelli, singing in Leoncavallo's *I PAGLIACCI*, is uniquely gifted with the commanding physical presence, the vocal art and the histrionic ability to illuminate this familiar role with a crescendo of emotion, from the tense opening scene and through the poignant "Vesti la giubba." His characterization reaches its climax in this final moment of violence.

Corelli's sensational recording of *I PAGLIACCI* is soon to be matched by its frequent double-bill companion *CAVALLERIA*

RUSTICANA. These join the growing list of Angel recordings by the brilliant young tenor: *NORMA* (complete and highlights, with Maria Callas), an operatic recital (including arias from his greatest Metropolitan successes, *ADRIANA LECOUVREUR*, *ANDREA CHENIER*, *TOSCA* and *TURANDOT*) and a sunny collection of Neapolitan songs.

Angel is proud to include Franco Corelli in its roster of great recording artists of this and the preceding generations.



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Records in Review



by Conrad L. Osborne



Conductor Colin Davis.

Berlioz's *Béatrice et Bénédict*— Now the Music Is Recorded in Full

HECTOR Berlioz's two-act opera *Béatrice et Bénédict* was given its premiere in Baden in 1862. The first performance, which evidently benefited from imaginative and painstaking production, proved to be one of the few instances of a Berlioz work achieving immediate and enthusiastic public acceptance. It also turned out to be the last Berlioz premiere, for with this work his creative life came to an end.

Like so much of Berlioz's output, *Béatrice et Bénédict* violates principles of form. It is built around selected incidents and characters out of Shakespeare's *Much Ado About Nothing*, with attention focused on the curious love/disdain relationship between the two characters of the title. Hero and Claudio are retained, but they function only as "straight" foils for the other pair, and Claudio is reduced to subordinate stature indeed, at least musically. Nearly everything and everyone else in *Much Ado* is eliminated, and one comic character, a parody of a *Kapellmeister* named Somarone, is added. There is considerable dialogue (none of it present on the recording), including, evidently, a fair amount that draws rather directly from Shakespeare. Actually, the score amounts to an elaborate and extensive structure of incidental music, a bit like some of

Purcell's "operas," such as *Fairy Queen* or *King John*.

It must be an excessively difficult work to stage. The problem of finding front-rank singers capable of delivering the dialogue with point and intelligence would be formidable, as Berlioz himself recognized during preparations for the first performance. ("It is infuriating to hear lines uttered contrary to sense," he noted while coaching his cast, "but by dint of making the actors parrot after me, I believe I shall succeed in making them talk like men.") And the staging of the musical numbers would be by no means easy, for they are extended and thoroughly rounded in construction, whether or not the theatrical situation seems to call for that. Perhaps concert presentation is the answer, as it has proved to be with *Damnation de Faust*, though the score is certainly fine enough, and most of the situations playable enough, to justify at least one festival staging.

France discovered Shakespeare during the nineteenth century—specifically, in the 1820s, with the revolt against the pseudoclassic school, and the discovery that Corneille, Racine, and Voltaire did not necessarily divide the world amongst them. In 1821 a new edition of the Letourneur translation of Shakespeare

appeared: in the following year, an English troupe brought some of Shakespeare's plays to the Paris stage, though apparently with poor results. Stendhal's *Racine et Shakespeare* appeared in 1823, and 1824 saw the founding of the journal *Le Globe*, devoted to promotion of Shakespeare in France. In 1827, a first-rate English company appeared at the Odéon and the Italiens. The group included such noted performers as Kemble, Kean, Macready, and a magnetic young actress whose Ophelia and Desdemona were soon the rage of the city—Henrietta Smithson. It was at this time, of course, that the young Berlioz succumbed so completely to the powers of Shakespeare—an dramaturgy and to those of La Smithson; both personally and artistically, his first visit to *Hamlet* was perhaps the most important single event of his adult life.

The triumph of Shakespeare in Paris spelled defeat for French literary classicism, and removed the last obstacles to the rise of the French Romantic school: it came almost simultaneously with the translation into French of such European romantics as Goethe, Schiller, and Manzoni; and the combination of these influences brought into working order the talents of Hugo—and Berlioz.

By the time Berlioz took up *Much Ado*

for serious composition, he was far beyond the works that established him as a symbol of French Romanticism, and which remain his most popular scores today. For all this music's sensuous appeal (and the Nocturne duet for Béatrice and Ursule is a passage of sheer aural ravishment, astoundingly sustained), its outstanding quality is an intellectual one—that of wit. The joy of listening to it is that of communicating with a mind of magnitude, a mind that has comment to offer, crisply stated and backed by the rhetorical flourishes of orchestral genius.

The fairly familiar overture is an excellent key to the score, and nearly every number in it is on the same high level, though the music should probably be described as "inventive" or "ingeniously developed" rather than "inspired." Most sections have a scherzolike flavor, or, in the "grand scenes" for Hero and Béatrice, a mock-bravura one (there's a touch here of the sort of attitude that produced *Fiordiligi*). There is something delightful to uncover in every passage, and the leading characters—terribly difficult ones for lyric setting—are brought into focus beautifully.

The London Oiseau-Lyre recording (the first we have had) is a lovely one, distinguished by almost perfect sound, superb orchestral playing, and knowledgeable work by the principals. The best of these is Josephine Veasy, a mezzo with a wide-ranging, even voice and excellent sense of style. April Cantelo is also an intelligent, sensitive artist; the quality of her voice is pretty, her musicianship irreproachable—a bit more fullness of tone and outwardness of temperament would have benefited her challenging music. The tenor, John Mitchinson, is slightly less satisfactory. His French is not exemplary (though everyone here comes much closer to French linguistic and stylistic peculiarities than American singers ever seem able to), and he tends to sing along in a pleasant, rather unvaried way, with not much inflection during his insult-trading sessions with Béatrice. He is, however, vocally equal to the score's considerable challenge, and always tasteful and musical. The others have relatively little to do, but make decidedly positive contributions. The choral singing is splendid.

My sole complaint: that none of the dialogue has been retained, to give us a picture of the work as a whole. We should be grateful, though, for the completeness of the musical sections. And we should hope that someone in the hemisphere will now give us a chance to see how it all comes off in the theatre.

BERLIOZ: *Béatrice et Bénédict*

April Cantelo (s), Hero: Josephine Veasy (ms), Béatrice: Helen Watts (c), Ursule: John Mitchinson (t), Bénédict: John Cameron (b), Claudio; John Shirley Quirk (bs), Don Pedro; Eric Shilling (bs), Somarone. St. Anthony Singers: London Symphony Orchestra, Colin Davis, cond.

• OISEAU-LYRE OL 256/57. Two LP. \$9.96.

• OISEAU-LYRE SOL 256/57. Two SD. \$11.96.

Culver



Béla Bartók

by Eric Salzman

An Opera Comes Into Its Own

Bluebeard's Castle Twice More on Discs

TWO NEW RECORDINGS of Bartók's *Bluebeard's Castle*, making the third and fourth in the catalogue, suggest that after more than fifty years the Hungarian composer's only opera may be coming into its own. It should. This remarkable conception, completed in 1911, is a powerful interior work that today seems rich with psychological overtones. It is not a drama in the ordinary sense; it is, rather, a ritual play that suggests, in its one short scene, deep and dark reflections on human life.

The libretto of Béla Balazs has been called obscure, yet certain meanings do not seem difficult to infer. His story differs considerably from the traditional version. Judith comes to the castle as Bluebeard's bride. She yearns for the light which seems to lie beyond each door of the gloomy fortress, and behind each she finds the symbols of earthly power: a torture chamber, an armory, a treasure chamber, a secret garden, and even a view over the vast expanse of Bluebeard's domain. But each vision is somehow tinged with blood, with death and evil. Behind the sixth door there is only a motionless white lake of water—"a lake of tears" Bluebeard tells her. Now she is convinced that behind the seventh and last door lie the murdered bodies of Bluebeard's former wives. But no! They are there but they live: silent, terrible, crowned and bejeweled. Judith must join them behind the fateful door.

It is not hard to see in all this an allegory of the human condition, tinged with rich and dark sexual overtones. Behind these doors of life lies the blood-tinged gleam of riches, happiness, and sorrow. But all these visions pass: all the doors must close again and darkness covers all. Bluebeard is, in some sense, the artist or, at any rate, the visionary, cursed with the power to see clearly the terrible realities of existence. For a brief moment, his wife is more real and vital than the illusory visions that lie behind the doors of his castle. But in the end he can only kneel and adore her, cover her with a crown and jewels, and immure her forever behind one of his doors—transformed now into only another half-

remembered vision that can no longer illuminate the darkness of spiritual death which seems the reality of man's state.

It is not easy to clarify all this on the stage and give it strength and motion. The work seems to me, in a certain sense, genuinely dramatic, and indeed its whole musical shape takes form largely from dramatic concepts. But this is an interior drama and, short of a brilliant and very understanding stage conception, it can perhaps be most moving as a purely aural experience, with the sound alone suggesting the visual, intellectual, and emotional images. Each step of this strange journey is traveled by the music, and it is the music that gives the parable its immediacy and power.

Bluebeard's Castle is an early work of Bartók, and touches of Debussy and even Strauss linger in a few corners. The work is also tinged occasionally with bits of folk-song melody which somehow, in context, transcend their mere effect as picturesque Hungarian localisms to take on universal connotations. This, of course, was part of the genius of Bartók, and here is one of the first works in which he accomplished it on a large scale.

Most of the musical texture consists of a dark, *sotto voce* flow, often interrupted, always suggestive and mysterious. Since the work is basically tonal and triadic, the strong elements of dissonance have a direct impact in terms of musical motion and emotion. The dark power of the music is punctuated by brilliant color outbursts, corresponding to the seven doors and the visions they reveal. In some of these, Bartók's instrumental fantasy is extraordinary (listen to the music for the torture chamber, the flower garden, the lake of tears); others are considerably less inspired and provide the weakest moments in the work.

All of this underlines and supports a kind of arioso speech-song that sustains an independence and beauty of its own, occasionally expanding into real lyric line. Interestingly enough, the vocal lines remain consistently a little simpler than the orchestral conception, yet this difference is never felt as a discrepancy.

It enables Bartók to keep his vocal lines on the level of a very expressive prose and intensify it sometimes into a genuinely poetic song.

Of the two new versions of the work, I much prefer the Ormandy even though it uses an English translation and not a very grateful one at that. But Ormandy's conception is most imaginative and attractive within a framework of fidelity and understanding; the Philadelphia Orchestra plays marvelously well; and Jerome Hines and Rosalind Elias sing the two roles with great accuracy and rich vocal sound as well as dramatic awareness and sensitivity.

Dorati's conception of the work has more tension, is more animated and striking; Ormandy tends to treat the score more dreamily, with more fantasy. I like Dorati's intensity and drive and I like the Mercury sound, which is sumptuous but very clear (Columbia's sound is also to be highly rated, however); and I am much in favor of the use of the original Hungarian, which is so important in this work for its striking tonal and rhythmic values. But the playing of the London Symphony, though good, is not quite in a class with that of the Philadelphia, and the singing in the Dorati version is definitely inferior. This is not only a matter of vocal quality; the Hungarian singers are simply far less accurate than their American counterparts. Not only do many pitches and rhythms emerge unclearly or even inaccurately, but the Bluebeard was badly miscast. The part demands a low male voice with, however, a good solid E above middle C, and the late Mihaly Szekely simply could not fill this bill.

For a more successful Hungarian version, I refer collectors and enthusiasts to the old Peter Bartók set (Bartók 310/11, mono only) recorded in England with Walter Süsskind conducting. The performance there is excellent, the singing is on a high level, and the recorded sound holds up perfectly well. This version, by the way, is distinguished by the inclusion of a spoken introduction which adds an impressive and important poetic impact to the opening. The other older edition of the work, conducted by Ferenc Fricsay for Deutsche Grammophon, features Dietrich Fischer-Dieskau and Hertha Töpper singing in German. Inasmuch as this performance is full of eccentric, inexplicable, and damaging alterations and cuts, I consider it out of the running.

With respect to the current versions on hand, I would sum up by saying that we have now been given two different conceptions of the piece, each valid in its way, but one far better realized.

BARTOK: *Bluebeard's Castle*

Olga Szönyi, soprano; Mihaly Szekely, bass; London Symphony Orchestra, Antal Dorati, cond.

- MERCURY MG 50311. LP. \$4.98.
- • MERCURY SR 90311. SD. \$5.98.

Rosalind Elias, mezzo; Jerome Hines, bass; Philadelphia Orchestra, Eugene Ormandy, cond.

- COLUMBIA ML 5825. LP. \$4.98.
- • COLUMBIA MS 6425. SD. \$5.98.

CLASSICAL

BACH: *Cantatas*

No. 76, *Die Himmel erzählen die Ehre Gottes*.

Ingeborg Reichelt, soprano; Hertha Töpper, contralto; Helmut Krebs, tenor; Franz Kelch, bass; Heinrich Schütz Chorale of Heilbronn; Pforzheim Chamber Orchestra, Fritz Werner, cond.

- EPIC LC 3851. LP. \$4.98.
- • EPIC BC 1251. SD. \$5.98.

No. 80, *Ein' feste Burg*; No. 87, *Bisher habt ihr nichts gebeten*.

Same performers as above.

- EPIC LC 3857. LP. \$4.98.
- • EPIC BC 1257. SD. \$5.98.

Cantata No. 76 starts promisingly, with a well-balanced chorus giving a lively, fine-sounding account of the opening movement. But the rest of the work, except for the chorale at the end of each of the two sections, is given over to the soloists, and none of them does justice to his or her music. Both of the ladies are unsteady; the bass seems to be content if he lands anywhere in the circle around the bull's-eye. Even the usually reliable Helmut Krebs is not up to par. In his *arioso* in Part I the turns are mangled; he does better with his aria in Part II. It is unfortunate that this great cantata should now be available only in this unsatisfactory version, the far superior recording by Scherchen on Westminster having been deleted from the catalogue.

A first-rate performance of the great Reformation cantata, No. 80, has long been needed on records. This isn't it, but it has enough points of superiority over its only rival in the catalogue (the Vanguard version) to replace that recording for the present. The soloists, despite a shaky contribution by Kelch in the first duet, are on the whole better here, and the sound (in mono as well as stereo) is more lifelike. A special word of commendation is due the unnamed first trumpeter, who hits all his high notes in dead center.

No. 87, for the fifth Sunday after Easter, is for solo alto, tenor, and bass, with the chorus entering only for the final chorale. Aside from the opening aria for bass, an expressive piece that is well sung by Kelch, it does not seem particularly distinguished, although, as in almost everything by Bach, there are fine moments in it. N.B.

BACH: *Concertos for Violin and Strings*: No. 1, in A minor, S. 1041; No. 2, in E, S. 1042. *Concerto for Two Violins and Strings, in D minor, S. 1043*

David Oistrakh, violin; Igor Oistrakh, violin (in S. 1043); Wiener Symphoniker, David Oistrakh, cond. (in S. 1041, 1042); Royal Philharmonic Orchestra, Sir Eugene Goossens, cond. (in S. 1043).

- DEUTSCHE GRAMMOPHON LPM 18820. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138820. SD. \$6.98.

The solo concertos are played with ravishingly lovely tone. The high spots of the performances, to me, are the slow

movements. Here, where many soloists seem to struggle in vain to free themselves from the relentless regularity of the accompaniment, Oistrakh's violin soars above it, singing away poetically, picking out the important tones in each phrase for special stress in an infinitesimally subdivided scale of dynamics. This is eloquent playing indeed. Purists will probably question whether it is a proper style for Bach, since from what is known of the baroque violin and the manner in which it was played, it is very doubtful that the Oistrakh type of tone and variety of nuance were attainable by any violinist in Bach's time. But if such matters don't bother you, you should enjoy these performances immensely. The playing of the double concerto leans a little too far in the direction of romanticism for my taste. In the melting tones of its Largo there is an occasional whiff of schmalz. The sound is first-class in the solo concertos, slightly less so in the double concerto. N.B.

BACH: *Organ Works*

Passacaglia and Fugue in C minor, S. 582; Toccata, Adagio, and Fugue in C, S. 564; Toccata and Fugue in F, S. 540; Prelude and Fugue in G, S. 541.

Carl Weinrich, organ.

- RCA VICTOR LM 2649. LP. \$4.98.
- • RCA VICTOR LSC 2649. SD. \$5.98.

Weinrich has recorded all of these masterworks before, the *Passacaglia* more than once. Here he plays them on the new Holtkamp organ in the General Theological Seminary in New York. (Another group of works by Bach, played by Weinrich on the same organ, was issued by RCA Victor last year.) It's a magnificent instrument, admirably suited to bring out the power and beauty of these massive designs in tone. The performances are not all equally impressive—the *Prelude in G* seems a little too comfortable, and the pedal registration is weak at the beginning of the *Passacaglia*—but by and large they are first-class, and the sound is very fine. As regards both performance and recording, S. 582 and 564 here belong near the top of the list, alongside the Biggs (Columbia) and Germani (Capitol) versions. N.B.

BARTOK: *Bluebeard's Castle*

Olga Szönyi; Mihaly Szekely; Antal Dorati, cond.
Rosalind Elias; Jerome Hines; Eugene Ormandy, cond.

For a feature review of these recordings, see page 60.

BEETHOVEN: *Symphony No. 9, in D minor, Op. 125 ("Choral")*

Elisabeth Söderström, soprano; Regina Resnik, mezzo; Jon Vickers, tenor; David Ward, bass; London Bach Choir; London Symphony Orchestra, Pierre Monteux, cond.

- WESTMINSTER XWN 2234. Two LP. \$9.96.
- • WESTMINSTER WST 234. Two SD. \$11.96.

The friends of Pierre Monteux (which means just about everybody) will rejoice that he has finally given us a recording of this supreme score. He will be eighty-eight when you read this, the

senior conductor of reputation in the musical world, and—as this album proves repeatedly—a musician of the greatest personal force and physical vitality.

The reviewer's function in connection with this set might well be most cogently filled by the recording of the rehearsal, which fills Side 4 in place of the traditional insertion there of the First or Eighth Symphony. Since we have both those scores from Monteux on an RCA Victor disc, the rehearsal robs us of nothing; rather, it deepens the significance of the performance of the Ninth by giving us a series of well-chosen glimpses into the workshop. Monteux, you will find, is always seeking to express the composer's intentions with the maximum clarity, force, and integrity. The ear lets nothing faulty pass, and the tongue can be sharp. (There is one barbed remark about a Weingartner emendation in the orchestration.) Here the conductor is not an amiable old man, but a great musician fulfilling his artistic responsibilities.

At the end of this side there is a performance of *La Marseillaise* in the original version, and it puts the perfect stamp of Gallic spirit on the proceedings.

Monteux's performance of the Ninth deserves detailed analysis. Short of that possibility, one can say briefly that it is one of the best ever recorded, a document of a man who played the score under the legendary Hans Richter and returned to it regularly through one of the longest and most influential careers any performing musician has enjoyed. If Monteux's reading is to be likened to any of the earlier versions, one can say that its general approach recalls that of Toscanini; but even this statement might be misleading, for Monteux's work here obviously is the summation of his own musical insight into this score, and it is by his own standards that it must be appraised. The results can be taken as a model of French classicism, sensitivity governed by aesthetic restraint, personal intensity ruled by a sense of logic and form.

The solo quartet is a fine one. Ward is impressive on his first entrance and Vickers and Miss Söderström both provide notable moments. The chorus is acceptable, but hardly more than that, and such passages as the thirteen bars of high A have been better realized on records. For that matter, the London Symphony is some distance from being the world's greatest orchestra. Nonetheless, it plays well enough to set forth Monteux's desires with impressive effect. I'll settle for that.

The stereo is well separated (in terms of the familiar Walthamstow acoustics), slightly lacking in bass, and none too flattering to the vocal forces. In mono the set is quite good, particularly if the listener is willing to make some readjustment of frequency emphasis with tone controls—the performance is certainly worth this little trouble. R.C.M.

BEETHOVEN: *Trios for Piano: in D, Op. 70, No. 1 ("Ghost"); in E flat, Op. 70, No. 2*

Alma Trio.

• DECCA DL 10064. LP. \$4.98.

• • DECCA DL 710064. SD. \$5.98.

It is good, finally, to have this pair of works on a single disc and in stereo as well. The only competing editions are monophonic recordings by Casals, Istomin, and (respectively) Fuchs and Schneider. These date from the European

Casals festivals of the early Fifties; and although the performances are more intense and penetrating than the present ones, the Alma Trio has every advantage in terms of sound, balance, and realism.

Basically, the Alma approach is broadly lyrical and romantic, stressing a full, warm tone, and fairly ripe sonorities. In those terms, the performances are consistent in manner and effective, and they are well recorded in both media—although naturally the stereo is more like the real thing. R.C.M.

BERLIOZ: *Béatrice et Bénédict*

Soloists; St. Anthony Singers; Colin Davis, cond.

For a feature review of this recording, see page 59.

BERLIOZ: *Cléopâtre*
†Ravel: *Shéhérazade*

Jennie Tourel, mezzo; New York Philharmonic, Leonard Bernstein, cond.

• COLUMBIA ML 5838. LP. \$4.98.

• • COLUMBIA MS 6438. SD. \$5.98.

Composed in 1829, when Berlioz was twenty-six, *Cléopâtre* is a setting for voice and orchestra of P. A. Viellard's verses on the death of the Egyptian queen. An opening recitative is followed by an aria (which contains a scrap of melody that was to make its appearance several years later in the opera *Benvenuto Cellini* and in the introduction to *Le Carnaval romain*); a second recitative leads to an impassioned meditation, culminating in the writhing and sting of the asp; the

work ends with another brief recitative, as the dying Cleopatra gasps out her last breath and the orchestra imitates her death spasms. Though scored only for low strings, the closing passage is one of the most gruesomely realistic death scenes in all music.

Jennie Tourel's interpretation of the solo is notable for its drama, musicality, and velvety texture, even though the higher notes are too much for her. With his flair for the dramatic, Bernstein provides stirring orchestral support. The music is admirably balanced, the voice standing out cleanly from the orchestra without being separated from it.

Though this marks its initial appearance in stereo, Ravel's *Shéhérazade*, languorously imaginative settings of three poems—*L'Asie*, *La Flûte enchantée* and *L'Indifférent*—by Tristan Klingsor, was committed to microgroove by Mme. Tourel and Bernstein back in 1950, coupled at that time with a memorable performance of Mussorgsky's *Songs and Dances of Death*. Though Ravel the orchestral colorist shines more brilliantly in this work than Ravel the song composer, the greater freshness of the singer's voice in the older recording and its clearer reproduction make that disc preferable to the new version. As in the Berlioz, high notes bother Mme. Tourel in the *Shéhérazade* too, and the engineers have buried her a bit too deeply in the orchestral sound. P.A.

BRAHMS: *Double Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102*

†Mendelssohn: *Trio for Piano and Strings, No. 1, in D minor, Op. 49*

Jacques Thibaud, violin; Pablo Casals, cello; Pablo Casals Orchestra, Barcelona, Alfred Cortot, cond. (in the Brahms). Jacques Thibaud, violin; Pablo Casals, cello; Alfred Cortot, piano (in the Mendelssohn).

• ANGEL COLH 75. LP. \$5.98.

For twenty-five years, three of the century's best-known virtuosos—Jacques Thibaud, Pablo Casals, and Alfred Cortot—found time from busy individual careers to merge their considerable talents into a trio. Because they were, above all, *musicians*, they managed to make their performances in concert and on records thoroughly rewarding chamber music experiences.

The Mendelssohn Trio, recorded in 1927, when all three men were at the peak of their powers, represents one of their finest collaborations, being marked particularly by a unity of interpretative style that permits a great deal of flexibility within the framework of the music. A prime example of this quality is the slightly slower tempo adopted for the more lyrical passages in the final movement. Comparing this recording (remarkably well reproduced, by the way) with the recent Columbia version performed at the White House in November 1961 by Alexander Schneider, Casals, and Mieczysław Horszowski, I find that the performance of three decades ago takes the honors for perfection of balance, interpretative integration, and tonal smoothness.

The Brahms Double Concerto shows the three artists in different roles. Recorded in 1929 at the end of their concert association, it was for many years the only available recording of this

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"Genesis of a Music"

A 43-tape scale and instruments of
his own construction
identify composer Harry Partch.

by Peter Yates

glorious work. Even then, the sound reproduction left something to be desired—a certain mushiness in the orchestral tutti and an occasional edginess in the soloists' tone. But one overlooked this as one reveled in the bittersweet sound of Thibaud's violin and the clean stylistic elegance of Casals' cello. P.A.

BRAHMS: *Symphony No. 3, in F, Op. 90; Tragic Overture, Op. 81*

Pittsburgh Symphony Orchestra, William Steinberg, cond.

- COMMAND CC 3311015. LP. \$4.98.
- • COMMAND CC 11015. SD. \$5.98.

Vienna Philharmonic Orchestra, Herbert von Karajan, cond.

- LONDON CM 9249. LP. \$4.98.
- • LONDON CS 6249. SD. \$5.98.

To come immediately to the point, the first version of the Brahms works listed here is superior in every way to the second. The Pittsburghers play the *Symphony* with considerably more incisiveness and tonal glow, most apparent in the end movements, which are at once more forceful and transparent than they are in the hands of Von Karajan and the Viennese musicians. And while Steinberg, like Karajan, treats the *Andante* introspectively, unlike his Austrian colleague he puts more animation into the third movement. Tempos, phrasing, execution, all have an indisputable rightness.

As for the *Tragic Overture*, there is no contest. Von Karajan's completely distorted interpretation, with dragging tempos at the beginning and end—and a middle section that, in proportion, is twice too fast—is completely nullified by Steinberg's moderately animated, evenly proportioned, and deeply felt performance, one which ranks with Bruno Walter's for top honors.

A further point in Steinberg's favor is the reproduction he is accorded. The London sound is properly bright and clear, but the winds seem to have been pushed too far into the background. The Command recording is notable for presence and definition in all choirs—the strings have a genuinely "stringy" tone—and for its optimum three-dimensional and reverberational qualities, achieved without excess hall resonance. P.A.

BRITTEN: *Six Hölderlin Fragments*
—See Haydn: *Six Canzonettes*.

BRUCH: *Scottish Fantasia, Op. 46*
—See Hindemith: *Concerto for Violin and Orchestra*.

CHOPIN: *Sonata for Cello and Piano, in G minor, Op. 65*

† Mendelssohn: *Sonata for Cello and Piano, No. 2, in D, Op. 58*

Janos Starker, cello; Gyorgy Sebok, piano.

- MERCURY MR 50320. LP. \$4.98.
- • MERCURY SR 90320. SD. \$5.98.

Neither of these romantic sonatas looms very large in the cellist's repertoire. Written within a few years of each other, they are pleasing without being profound. The Mendelssohn is notable mainly for its melodic facility; the Chopin, rather untypical of that composer's style in many places, probes a little deeper.



Pianist Witold Malcuzyński.

Though this recording is the first joint effort by Starker and Sebok, the two artists have been associated for years, having attended the Franz Liszt Academy in Budapest together and having appeared on and off for some years as a sonata team. This is quite evident in the fine collaboration they display here. There is a good deal of give-and-take between Starker's highly polished cello and Sebok's sensitive, lyrical piano. For me, their performance reaches its high point in the *Largo* of the *Chopin Sonata*, where it is eloquent and stylistically refined. Though the reproduction is very clear, there might have been a bit more bass resonance in the cello tone, and the stereo effect is not particularly evident. P.A.

CHOPIN: *Mazurkas (21)*

Four Mazurkas, Op. 6; Five Mazurkas, Op. 7; Four Mazurkas, Op. 17; Four Mazurkas, Op. 24; Four Mazurkas, Op. 30.

Alexander Brailowsky, piano.

- COLUMBIA ML 5802. LP. \$4.98.
- • COLUMBIA MS 6402. SD. \$5.98.

CHOPIN: *Mazurkas (15)*

No. 5, in B flat, Op. 7, No. 1; No. 6, in F minor, Op. 7, No. 3; No. 15, in C, Op. 24, No. 2; No. 17, in B flat minor, Op. 24, No. 4; No. 20, in D flat, Op. 30, No. 3; No. 21, in C sharp minor, Op. 30, No. 4; No. 22, in G sharp minor, Op. 33, No. 1; No. 23, in D, Op. 33, No. 2; No. 25, in B minor, Op. 33, No. 4; No. 27, in E minor, Op. 41, No. 2; No. 32, in C sharp minor, Op. 50, No. 3; No. 41, in C sharp minor, Op. 63, No. 3; No. 45, in A minor, Op. 67, No. 4; No. 47, in A minor, Op. 68, No. 2; No. 49, in F minor, Op. 68, No. 4.

Witold Malcuzyński, piano.

- ANGEL 35983. LP. \$4.98.
- • ANGEL S 35983. SD. \$5.98.

The Brailowsky issue is the first volume of a new recorded edition of all the *Mazurkas*. Malcuzyński's a sampling from the complete fifty-one. In my opinion the latter pianist is more successful in evoking the essential qualities of this music.

Utilizing a good deal of vivid rubato

and authentic rhythmic freedom of other kinds necessary for a proper evocation of the *Mazurka* as a dance form, Malcuzyński plays these wonderful pieces very effectively. One will not find in his performances the rosy tone color and impassioned Slavic warmth of Rubinstein, nor does the player strive for the crisp, classical Parisian elegance heard in Nikita Magaloff's integral recording for London. And yet, while Malcuzyński's chosen piano sound is basically linear and noncoloristic, at no time is it percussive or drab in hue: the quality is constantly musical. I found this artist best in the *Op. 33 Mazurkas*, which have splendid vitality and momentum. In some of the others, most notably the *D flat, Op. 30, No. 3*, I felt that his elaborate rhythmic exaggeration seemed to be superimposed on the music, with consequent weakening of the basic pulse. Nevertheless, this is fine playing, very well recorded.

Brailowsky can certainly be given credit for taking a very fresh approach to Chopin playing, but from my point of view he is very much mistaken in eschewing line and mobility in these miniature tone poems and concentrating on extreme dynamics, exaggerated accents, and a rather crude angularity. These are highly mannered, rhythmically square renditions—brusque, elemental, and not at all convincing. I respect the analytic clarity of Brailowsky's views, but to this music his interpretation does violence. Chopin's writing is far removed from Bartók's *Mikrokosmos*. The *Mazurkas*, passionate though some of them are, do not belong to the soil; they have an underlying air of elegance and aristocracy, which the performer must recognize in one way or another. I hasten to add, however, that Brailowsky's *gaucherie* does not extend to tonal matters: his playing is well shaded and happily free of percussiveness. It is also excellently recorded. H.G.

CONFALONIERI: *Gala, Cosmic Divertissement by Dali—See Scarlatti, Alessandro: The Spanish Lady and the Roman Cavalier*

DVORAK: *Symphony No. 5, in E minor, Op. 95 ("From the New World")*

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5793. LP. \$4.98.
- • COLUMBIA MS 6393. SD. \$5.98.

Bamberg Symphony Orchestra, Joseph Keilberth, cond.

- TELEFUNKEN TC 8053. LP. \$1.98.
- • TELEFUNKEN TCS 18053. SD. \$2.98.

One would think that there were enough *New Worlds* in the catalogue to encourage record firms to go on to fresher fields. The present versions are not entirely superfluous, however. Bernstein's reading is a dynamic one, admirably reproduced both in mono and stereo, and it has the unusual feature of repeating the exposition of the first movement. One might also mention the special nobility brought to the *Largo* by the breadth with which Bernstein plays it.

Keilberth's edition is a freshly restudied interpretation by a conductor whose account of the score is unusually incisive and perceptive. Of particular interest are Keilberth's close attention to detail throughout, the delicacy with which he

handles the softer passages in the Largo, and, above all, the stately spacious treatment he gives the Scherzo. Many of these same qualities are apparent in the brilliant performance of the *Carnival Overture*, also included on the present disc. In both the one- and two-channel editions, the sound is clean, transparent, and full-range. P.A.

GLUCK: *Iphigénie en Tauride*

Patricia Neway (s), Iphigénie; Léopold Simoneau (t), Pylades; Pierre Mollet (b), Orestes; Robert Massard (bs), Thoas; Aix-en-Provence Festival Chorus; Orchestre de la Société des Concerts du Conservatoire de Paris, Carlo Maria Giulini, cond.

• Vox OPX 212. Two LP. \$9.95.

A re-release of a performance originally distributed in this country by Vox back in 1953, this recording remains the only reasonably complete version of this opera, and therein lies its primary attraction. The score contains a good deal of splendid music, and as it happens, many of the more vigorous and animated sections are among those omitted from groupings of arias and excerpts. The score as a whole leaves a less static impression than a collection of its high points; an excellent case could be made for it as the best of all Gluck's serious operas, with the exception of *Orfeo*.

The performance here is not particularly attractive, but in the continued absence of any other complete version, its presence in the catalogue is welcome. (A generous group of excerpts, very well sung, is available on Angel.) It does have the virtue of very lively, even exciting leadership by Giulini, who makes much more of the score's dramatic potential than most conductors will. And there is some memorable singing by Simoneau, whose fat lyric tenor is made to order for this kind of music. Neway is uneven, alternating some impressive moments with others where her voice becomes edgy or spread. She treats the recitative passages with great strength, however, and at least conveys an impression of dignity and dramatic comprehension throughout. Mollet, the Pelléas of the London recording of Debussy's opera, is as much a tenor as a baritone—and a rather dry, undernourished-sounding one, at that. Stylistically, though, he is fine, and his treatment of the words is often very illuminating; the brief scene in Act II between Iphigénie and Orestes comes to life convincingly. Massard is altogether inadequate, supplying the sound of an insecure, pinched, high baritone where that of an authoritative, rolling basso cantante is called for. Chorus and orchestra are adequate.

The sound, labeled "Ultra High Fidelity," is no such thing, being deficient at both ends (especially the bass), shallow, and marked by fuzziness near the ends of sides. A libretto with very approximate translation is provided. C.L.O.

HANDEL: *Donna che in ciel; Salve Regina*

Maria Manni Jottini, soprano; Rudolf Ewerhart, organ; Polyphonic Choir and Angelicum Orchestra of Milan, Carlo Felice Cillario, cond.

• Music Guild 30. LP. \$5.50.
• • Music Guild S 30. SD. \$6.50.

These two sacred works presumably date from Handel's stay in Italy, in his early

twenties. *Donna che in ciel* is a full-fledged cantata consisting of a sinfonia, several recitatives and arias for soprano, and a final number in which the chorus joins the soloist. The aria "*Tu sei la bella serena stella*" and the beginning of the last number are lovely and tender, and there are some fine moments elsewhere. The choral portion, though short, is already quite "Handelian" in character. There is considerable expressivity in the melodic lines of the *Salve Regina*, too. The chorus does not appear here. Miss Jottini's voice sounds smallish, but it is sweet, usually accurate, and fairly agile. She does not have the bravura required for the cantata's "*Sorga pure*," a typical baroque "rage" aria, and the "*Eia ergo*" of the *Salve* needs more brilliance, but she performs the rest in pleasing fashion. Aside from a strange thud in the *Salve* (there is no percussion, so one can't blame a careless member of the orchestral kitchen), the sound is clear and faithful to reality. N.B.

HAYDN: *Six Canzonettes: The Sailor's Song; The Wanderer; Sympathy; She Never Told Her Love; Piercing Eyes; Content*

†Britten: *Six Hölderlin Fragments: Menschenheißfall; Der Heimat; Sokrates und Alcibiades; Die Jugend; Hälfte des Lebens; Die Linien des Lebens*

Peter Pears, tenor; Benjamin Britten, piano.

• LONDON 5687. LP. \$4.98.
• LONDON OS 25321. SD. \$5.98.

Here is another worthwhile release the value of which is seriously compromised by the absence of a text sheet. Curiously, the Haydn songs, which are in English, are granted at least partial quotation, while the Hölderlin songs, which are in German, are accorded only sketchy musical analysis. (An exception is *Die Linien des Lebens*; the English text is given in full in the introductory paragraph of the notes—though there is no indication that the lines quoted are in fact the text of the song.) But one cannot even follow the English in the Haydn, because of Pears's very closed enunciation, which resembles double-talk: it sounds fine and explicit, until you try to make sense out of it.

Well, anyway. The Haydn songs are all very beautiful, and only the *Sailor's Song* can be regarded as familiar. I was particularly struck by *The Wanderer*, not because it is better than the rest, but because it possesses such strong overtones of the romantic Lied; minor stylistic



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Robert Kurka: a career far too brief.

details aside, it could be an effort of the young Schubert.

The Britten pieces are well crafted and musically interesting, as is to be expected. Since they are "fragments," they leave a fragmental impression—they are finished songs, and yet create the feeling that they are half-statements, indications of something more that is not quite said. Not having an edition of Hölderlin to hand as I listened, I was unfortunately unable to arrive at more than a general comprehension of each piece, save *The Lines of Life*, which impressed me as a most powerful and expressive setting.

I would really like a voice of more color and openness than Pears's for much of this material; the Hölderlin texts, especially, would benefit from a more developed ability to darken or brighten, give or take. As always, the tenor sings smoothly and cleanly, with something of a quaver on sustained tones, and makes all the points that can be made by musical sensitivity and good taste. Britten's playing is exemplary, and the sound is fine in the stereo version—I don't have a copy of the mono.

But the words, gentlemen, the words. C.L.O.

HINDEMITH: *Concerto for Violin and Orchestra*

†Bruch: *Scottish Fantasia, Op. 46*

David Oistrakh, violin; London Symphony Orchestra, Paul Hindemith, cond. (in the Hindemith); Jascha Horenstein, cond. (in the Bruch).

• LONDON CM 9337. LP. \$4.98.
• • LONDON CS 6337. SD. \$5.98.

Hindemith's Violin Concerto is one of the most beautiful works of its kind. Fully the equal, in quality and interest, of the concertos by Bartók, Stravinsky, and Prokofiev which everybody plays all the time, for some reason or other it has never caught on as well as they. It is wonderfully tuneful, witty, lyrical, and full of the grand drama which has made the composer's *Matus der Maler* (written at about the same time) so successful, at least in its symphonic form. Although the Concerto is not new to the catalogue, Oistrakh is the most important virtuoso to have recorded it, and his disc is to be valued accordingly. Happily, the sound leaves nothing to be desired.

Oistrakh's version of the Bruch *Scottish Fantasia*, on the other side, is a triumph of mind over matter, or of interpretative genius over creative commonplace. The opening, with the violin in its glowing middle register over mysterious orchestral harmonies, is absolutely magical; and while the rest does not rise to this height, one comes away from the performance with enormous respect for everybody concerned, even including dear old Bruch. A.F.

KURKA: *Serenade for Small Orchestra, Op. 25*

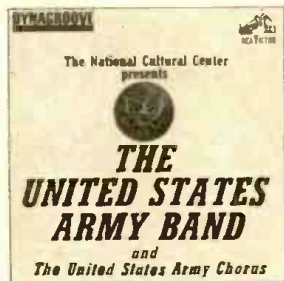
†Smith: *Contours*
†Read: *Night Flight, Op. 44*

Louisville Orchestra, Robert Whitney, cond.

• LOUISVILLE LOU 632. LP. \$7.95. (Available on special order only, from 830 S. Fourth St., Louisville, Ky.)

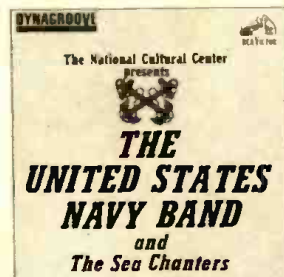
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his *Serenade* clearly indicates why. It is actually a short symphony in four movements, each bearing a motto a quotation from Walt Whitman. Whitman's swagger, optimism, and pantheistic sense of mystery and awe are provided with superlatively beautiful musical equivalents here, in a vigorous tuneful, tonal style. Many composers have attacked Whitman directly, setting his poems to music, but none has caught his spirit so well as Kurka, with his indirect approach.

The *Contours* of Hale Smith, a young American composer altogether new to me, is also an excellent work—short, compact, powerful, pungent, handling a 12-tone row in masterly and original style. But Gardner Read's *Night Flight*, after the novel by Antoine de Saint-Exupéry, is weak. It might do for a film score, but it does not carry conviction as concert music. Performances are excellent, but the recorded sound is only passable. A.F.

LEHAR: *Die lustige Witwe*

Lisa Della Casa (s), Hanna Glawari; Laurel Hurley (s), Valencienne; Charles K. L. Davis (t), Camille; John Reardon (b), Danilo; et al. American Opera Society Chorus and Orchestra, Franz Allers, cond.

- COLUMBIA OL 5880. LP. \$4.98.
- • COLUMBIA OS 2280. SD. \$5.98.

After reigning for three years as the best of the abridged recordings of *The Merry Widow* sung in English, the Sadler's Wells Opera Company version on Angel 35816 is displaced by this fine new Columbia presentation. What tips the scales in favor of the new edition is the vocal excellence of a strong cast headed by Lisa Della Casa and John Reardon. Miss Della Casa's Hanna can hardly be called *lustige*—but how charmingly, how entrancingly she sings the enticing Lehar melodies! Her "Vilja Song" is quite ravishing, full of shimmering, silver pure tones, and the famous waltz song sounds more graceful than ever in her beautiful performance. The Danilo of John Reardon is suitably dashing. He manages to suggest the man-about-town side of the character quite well, so that his "Maxim's" is both successful and convincing. In the secondary roles of Valencienne and Camille, Laurel Hurley and Charles K. L. Davis could hardly be bettered, vocally. His light tenor is ideally paired with her bright soprano, and their duets, particularly "Love in My Heart," are most delightful. On her own, Miss Hurley scores with a sparkling performance of the "Grisettes Song." The ensemble numbers, often quite ragged in less polished productions, are tidy and extremely well sung, and it is a pleasure to find that the racy *Women* number has not been unnecessarily vulgarized. Under Franz Allers, the entire production runs along at a brisk pace and has plenty of spirit. What it does lack, however, is the kind of vocal characterization which sets the complete Angel recording with Schwarzkopf, Kunz, and Gedda in a class by itself. The English texts used are those of a new translation by Merl Puffer and Deena Cavalieri which, though they may not be inspired, are much superior to the older ones so long in use. J.F.I.

LISZT: *Concerto for Piano and Orchestra, No. 1, in E flat; Les Préludes*

Andre Watts, piano (in the Concerto);

New York Philharmonic, Leonard Bernstein, cond.

- COLUMBIA ML 5858. LP. \$4.98.
- • COLUMBIA MS 6458. SD. \$5.98.

The sleeve bills this record as "The Exciting Debut of Andre Watts." As Roland Gelatt wrote in "Music Makers" last April, Watts is the sixteen-year-old pianist whose performance of the Liszt Concerto in a televised Young People's Concert led to his being asked to replace the ailing Glenn Gould in the Philharmonic's regular Thursday night and Friday afternoon series. From the present recording it would seem that this young man is indeed a talent worth watching. He displays a formidable technique, sensitive tonal shadings, and an imaginative shaping of phrases. His conception of the concerto is broadly paced, and allows for a good deal of rhetorical breathing space (there is even room for a scroll after the first movement, a rarity in recordings of this work). Bernstein turns up a lot of inconsequential detail in the accompaniment, but in the main his support is entirely competent, if rather pretentious.

There are depths to be found in *Les Préludes*, and Bernstein (never one to disappoint in a situation such as this) fully descends to them in his interpretation. Music and maestro find each other entirely congenial.

The recording, however, is simply hideous from a tonal standpoint. Philharmonic Hall is, in my opinion, as unsatisfactory a place in which to listen to music or make records as Toscanini's old studio 8-H. Actually, it is even worse, for while the brass, woodwinds, and high strings have the same coarse, lusterless sound as in 8-H, the latter location at least provided compactness and clarity. The reverberation of Philharmonic Hall, in contrast, is dismal and rumbling. Only the piano comes through without a death rattle, and it is excessively percussive in its upper register. H.G.

MENDELSSOHN: *Sonata for Cello and Piano, No. 2, in D, Op. 58*— See Chopin: *Sonata for Cello and Piano, in G minor, Op. 65.*

MENDELSSOHN: *Trio for Piano and Strings, No. 1, in D minor, Op. 49*—See Brahms: *Double Concerto for Violin, Cello, and Orchestra, in A minor, Op. 102.*

MOZART: *Serenade for Wind Instruments, No. 10, in B flat, K. 361*

Members of Bavarian Radio Symphony Orchestra, Eugen Jochum, cond.

- DEUTSCHE GRAMMOPHON LPM 18830. LP. \$5.98.
- • DEUTSCHE GRAMMOPHON SLPM 138830. SD. \$6.98.

The glorious sound of Mozart's wind band is beautifully reproduced on this disc. Even the basset horns, the shyest, most retiring members of the group, come through clearly, with definition and character. Jochum uses a contrabassoon instead of a double bass (Steinberg, in the old Capitol recording, used both—not a bad idea), but otherwise follows Mozart faithfully. With careful attention to the melos in the unusually rich textures of this work for thirteen instruments, and with crisp tempos, he produces a highly enjoyable performance.

What a remarkable composition this is, especially the slow movements and the theme and variations! And we owe our acquaintance with its sound almost entirely to the phonograph, because it is rarely played at concerts. N.B.

MUSSORGSKY: *Boris Godunov* (Arr. Rimsky-Korsakov)

Evelyn Lear (s), Marina; Ekaterina Gueorguieva (s), Xenia; Ana Alexieva (ms), Feodor; Mela Bougarinovitch (ms), Nurse; Dimitri Ouzounov (t), the False Dimitri; John Lanigan (t), Shuisky; Milen Paounov (t), Missail; Kiril Dulguerov (t), the Simpleton; Boris Christoff (b), Boris, Pimen, Varlaam; Anton Diakov (b), Rangoni. Chorus of the National Opera of Sofia, Orchestre de la Société des Concerts du Conservatoire de Paris, André Cluytens, cond.

- ANGEL 3633DL. Four LP. \$19.98.
- • ANGEL S 3633D/L. Four SD. \$23.98.

Boris Christoff has been the principal bass of the Lyric Opera of Chicago since 1957. In those years I have seen him in practically the full range of his repertory, and I have come to regard him with respect as a great artist. In his youth he was judge in a criminal court in his native Bulgaria, and this experience—plus his natural authority—has given him a commanding air. It is not hard to imagine him sentencing some malefactor to the rock pile, and it is not surprising that two of his best-known roles are those of a Tsar and an Emperor. (On the other side of the coin, however, is the delicious sense of humor that emerges in such roles as Colline and Don Basilio.)

I regard Christoff as the finest Boris of our day, and I have seen most of the leading contenders on the stage. My reason can be easily stated: Christoff gets deeper into the role. His characterization goes far beyond singing. (So far as singing goes, several candidates can produce the notes with beauty and effect but without in any sense coming to grips with the nature of the character they are playing.) Boris is truly a man hounded by heaven, and his great scenes build up in a sort of ecstasy of torment to emotional climaxes unique in opera. The artistic impact of the work requires that we have no doubts about these moments, and with Christoff their full weight is always felt.

What can be managed in the theatre cannot always be duplicated on records, but in this set records achieve what the stage cannot. The world's operatic audiences know Christoff as Boris, because it would be foolish to use him in any other role. It is for the record listener that he has created two additional characterizations of great dramatic insight and musical force, those of Pimen and Varlaam. This is no matter of penny pinching on Angel's part: other basses could have been engaged for these roles, just as an additional artist was secured for Rangoni. It was obviously Christoff's intention to achieve a tour de force of stupendous proportions by playing Boris, his nemesis, and the main comic relief. So expertly is this done and recorded in stereo that in the scene of confrontation, when Pimen tells Boris of the miracles wrought by the murdered Tsarevitch, there is a full sense of two actors being present on the stage, the aged monk bent over at the foot of the throne and Boris on the imperial heights from which he is soon to fall.

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68

But Christoff's agonies as the tortured Tsar and his serenity as the aged man of God are no greater a feat of acting than the three-dimensional quality he brings to Varlaam. At several points in the opera a scene seems to explode with music and action, and no moment surpasses the outburst of alcoholic delight in which Varlaam sings of Ivan the Terrible at the siege of Kazan. (This is one of the few places where the loss of the original Mussorgsky scoring is to be regretted. It has several fine effects which Rimsky set aside for more obvious devices.)

With a role in six out of nine scenes, Christoff is in a good position to dominate the recording, but it is to the credit of Angel's casting that he is surrounded with well-drawn characters and musicians of stature. Since the Russian people are often cited as the true protagonists of this drama, the chorus is of great importance; and much of the strength of the present performance is due to the superlative work of the Bulgarian singers imported for the occasion. The blending of their voices with Rimsky's orchestration, particularly its atmospheric quality when combined with the sound of fading bell tones, adds immeasurably to the mood and theatrical effect of the recording. Let us hope that this begins a period of collaboration between Sofia's remarkable opera company and the record companies of western Europe.

I am sure that in the theatre Evelyn Lear and John Lanigan would be excellent as Marina and Shuisky, but they are less adept than Christoff in acting with their voice alone. Nor does either seem completely at home in Russian. It obviously is unfair to notice this when they are surrounded by Russian-speaking colleagues, but one does. Their performances are satisfying, but less successful than Dimitri Ouzounov's passionate portrayal of the False Dimitri. He is wonderfully convincing, and I look forward to his Chicago appearances this autumn as Tannhäuser.

The supporting roles are all well sung. Special citation ought to go to Milen Paounov as Missail, Ana Alexieva as young Feodor, and Anton Diakov, who comes as close as anyone I have heard to making Rangoni a menace instead of a bore.

Several cuts have been opened in the second and third acts, thereby giving us more of the opera than I have ever seen presented on the stage. Indeed, opportunities to hear all of the third (or Polish) act are becoming increasingly rare, and this set is to be admired for resisting the general tendency to let the blue pencil run rampant in that music.

Any anxiety one might have about a mixture of a predominantly Slavic cast with a French orchestra and conductor proves to be unnecessary. Cluytens plays the score for its brilliance and vitality, without a heavy-handed "Russian" style, and the results are just about what Rimsky must have wanted. The Maître's skill as an opera conductor is always apparent, but he seems as much a collaborator as a master.

I did not hear the mono version and listened to the stereo in test discs. I cannot recall a time when Angel has used stereo to better advantage or provided a more vivid sense of theatre. The sound is very rich and full, enhanced by the resonance of a good hall, and yet not lacking in clarity. I could have wished for some louder orchestral *fortes* but even here the ear suggests the situation

where the men are in the pit and the stage dominates the scene.

"Project Boris" has materialized—and with great success. R.C.M.

PERGOLES: *La Serva padrona*

Anna Moffo (s), Serpina; Paolo Montarsolo (bs), Uberto. Orchestra Filarmonica di Roma, Franco Ferrara, cond.

• RCA VICTOR LM 2650. LP. \$4.98.

Like the recently released *Scala di seta*, this recording is drawn from a Cine Lirica Italiana sound track. It will undoubtedly attract Anna Moffo adherents, but the performance as a whole really cannot stand comparison with the beautiful rendition on Mercury (Scotto and Bruscantini, with Renato Fasano conducting).

Moffo is excellent. She has captured the acid tone of the recitatives almost to perfection, and sings a lovely "*A Serpina penserete*"; she is good on "*Stizzoso mio, stizzoso*" too, but Scotto's more sharply focused tone makes her preferable in this and in most of the duet work as well. Montarsolo's Uberto just isn't in the same league with Bruscantini's. His top tones are clutched or muffled, and, more importantly, he overplays things badly—as an interpretation, his Uberto is immature.

Ferrara and his orchestra are fine. The work itself is a delightfully inventive one. The characters are vivid, and every aria and duet an inspired piece of writing. The Mercury performance, though, is decidedly superior, and is more sharply recorded to boot. There are also DGG Archive and Cetra editions, with which I'm unacquainted. Text and notes are included with the RCA Victor release. C.L.O.

POULENC: *Concerto for Two Pianos and Orchestra, in D minor; Concert champêtre*

Francis Poulenc, piano; Jacques Février, piano; Aimée van de Wiele, harpsichord (in the *Concert champêtre*); Orchestre de la Société des Concerts du Conservatoire de Paris, Georges Prêtre, cond.

• ANGEL 35993. LP. \$4.98.

• • ANGEL S 35993. SD. \$5.98.

This is a beautiful record that turns out to be a rather fitting and curiously touching memorial to Poulenc. It was apparently not the last disc that he made (my spies report a recording for Véga with Pierre Bernac), but one might still think of it as a kind of "exit laughing" that suggests a not entirely inappropriate way to remember this genial Frenchman.

The performance of the Two-Piano Concerto is, in fact, a souvenir of the premiere given at the International Society for Contemporary Music in Venice in 1932 with Poulenc and Février as soloists. Compared, for example, to the brilliant Gold and Fildale performance recently recorded with Bernstein and the New York Philharmonic, this re-creation is amiable, with a kind of delightful, sentimental refinement and elegance—one might almost say casualness and even indifference (try pronouncing with a French accent for the full effect of the word).

This kind of dry sentimentality is so typically Poulencian: there is a kind of principle operating in his music—and particularly in this piece—that you can get away with anything, even the worst kind of sentimental *kitsch*, just so long

as you cool it! This is exactly what Poulenc and his colleagues do in this performance, and certainly the lesser brilliance is more than compensated for by the fact that the performance is full of the proper wit and *style galant*.

The *Concert champêtre* is, like the Two-Piano Concerto, one of a number of concerted pieces that Poulenc wrote in his mixed classical-pops vein. The slow introduction, the stop-and-go jolly allegro, the charming *Tempo de Sicilienne*, and the *très gai* Gigue finale all have the usual *esprit* and insouciance. The gestures are those of a great *commedia dell'arte* mime; a compendium of classical motion and mimic comedy. There are sometimes empty gestures; Poulenc is not always able to give his classical references any new meaning or vitality. But, as always, charm and grace carry the day. Poulenc was, after all, a simple but cultivated man, and it is always a pleasure to spend some time in the company of a simple, cultivated man.

This performance is also commendable. My one reservation concerns the harpsichord, which is one of the ugliest, clunky-tinkly instruments that I have ever heard—the sound is all pluck and ping. The orchestra plays well in both works and the sound is gorgeous, if a bit rich for my taste in this rather dry music. E.S.

PROKOFIEV: *Visions fugitives*, Op. 22 (orch. Barshai)—See Tippett: *Concerto for Double String Orchestra*.

PURCELL: *Come ye Sons of Art; Rejoice in the Lord alway; My beloved spake*

Soloists of the Deller Consort; Oriana Concert Choir and Orchestra, Alfred Deller, cond.

- VANGUARD BG 635. LP. \$4.98.
- • VANGUARD BGS 5047. SD. \$5.95.

Come ye Sons of Art, the last of Purcell's odes for the birthday of Queen Mary, is gay and festive in that master's best vein. It is full of dance rhythms and contains several florid numbers for soloists, including a jolly duet sung here by two counter-tenors. In this last, Alfred Deller is joined by his son Mark, who proves a worthy partner. The baritone airs are ably sung by Maurice Bevan. Mary Thomas' soprano sounds a bit thin in "See Nature rejoicing," but in "Bid the Virtues" her clean and accurate singing stands up well against a well-played oboe obbligato. On the whole, the only important advantage this recording has over the excellent one done some years ago by Deller and others for Oiseau-Lyre is in its sound: here choral and instrumental sound is much closer to reality and the orchestra is better balanced. *Rejoice in the Lord alway* is a lovely, tender anthem, nicely done by all concerned. Especially interesting in *My beloved spake*, another anthem, are some unusual harmonic progressions and the curious cross-relations that are an occasional feature of Purcell's style. Both the choir, which does not have much to do, and the orchestra are commendable. N.B.

RAVEL: *Shéhérazade*—See Berlioz: *Cléopâtre*.

READ: *Night Flight*, Op. 44—See Kurka: *Serenade for Small Orchestra*, Op. 25.



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SCARLATTI, ALESSANDRO: *The Spanish Lady and the Roman Cavalier*

†Confalonieri: *Gala, Cosmic Diver-tissement by Dali*

Fiorenza Cossotto (ms), Péricca; Lorenzo Alvary (bs), Varrone. Complesso Strumentale Italiano, Giulio Confalonieri, cond.

- LONDON A 4150. LP. \$4.98.
- • LONDON OSA 1105. SD. \$5.98.

Well, the album cover is by Dali—you know, convoluted watches, butterflies, deserts, and all like that—and the whole thing reeks of Guerlain's *Vol de nuit*, of which a sample sachet is affixed to the inside album cover. My wife tells me it's very nice in the lingerie drawer.

Before we consign the entire production to the lingerie drawer, it is worth taking a look at the performance which is (all appearances to the contrary notwithstanding) enshrined on the record concealed behind paintings by and photos of M. Dali. *The Spanish Lady and the Roman Cavalier* is, I gather, a mishmash of the comic intermezzos out of an opera seria by Scarlatti entitled *Scipione nelle Spagne*. It is very reminiscent of *La serva padrona* in general feeling, though it does not have either the musical quality or dramatic cohesiveness of Pergolesi's intermezzo. Since its plot revolves about the gift of a watch, Dali was able to put together some fairly typical designs for the Venice production of this work, which by all reports was successful. The score is witty and inventive enough, and leaves a nice aftertaste.

Giulio Confalonieri, who arranged the Scarlatti music for *Spanish Lady*, also wrote the suite for Dali's ballet, *Gala*, choreographed by Béjart, with "liquid scenery" by Guerlain, and Ludmilla Tcherina in the leading role. This music is lively, entertaining, and slight in stature. The final bands are taken up by a play-by-play description of Dali painting a picture before a Venetian assemblage, and an interview (Roger Englander, interlocutor) with the painter. (The last need not waste anyone's time; Dali's "creative English" is a good deal less absorbing than Sid Caesar's excursions into the same realm, and the dearth of ideas which it partially conceals is startling.)

The performances are perfectly competent. The music lies so easily for Cossotto's round mezzo that there is a lack of interest in her rather straightforward handling of it, and Alvary has difficulty keeping the quaver out of his ingratiating light bass; all the same, these are both intelligent, gifted artists, very able at this sort of thing. The orchestra is excellent, both here and in the suite. The sound is good, but the soloists are damnably faint in relation to the orchestra. C.L.O.

SCHUBERT: *Symphony No. 9, in C*

Czech Philharmonic Orchestra, Franz Konwitschny, cond.

- PARLIAMENT PLP 173. LP. \$1.98.
- • PARLIAMENT PLPS 173. SD. \$2.98.

If there is still anyone around who doesn't have a stereo version of the Schubert C major, this inexpensive edition deserves investigation. The performance is in the German tradition, broad and inclined to be rhetorical, but nonetheless propulsive and (on occasion) dramatic. We have better ones (the new Klemperer for a start), but at Parlia-

ment's low price you certainly get your investment back here. The recorded sound is well matched to the playing. It gives a warm solid ensemble quality, nicely complemented by reverberation, and yet avoids bass heaviness. R.C.M.

SCHUMANN: *Faschingschwank aus Wien, Op. 26; Papillons, Op. 2; Sonata for Piano, No. 3, in G minor, Op. 22*

Sviatoslav Richter, piano.

- ANGEL 36104. LP. \$4.98.
- • ANGEL S 36104. SD. \$5.98.

Musical lepidopterists will all certainly want to add this performance of *Papillons* to their collection. Richter's way with these charming little pieces is, to say the least, full of personality. He plays with ferocious contrast, tremendous sweep, and a wash of coloristic detail. He takes Schumann's dynamic and tempo indications in earnest, interpreting them in absolute rather than in relative terms, and the energy of his results is frequently more than a shade overpowering. Butterfly No. 2, which Schumann marked "Prestissimo" and "Fortissimo," therefore, sounds more representative of the genus *Tigris regalis* than of *Papilio turnus*: a tiger rather than a tiger swallowtail! Following the performance with a score reveals that Richter observes every phrasing and dynamic mark scrupulously, but occasionally certain indications such as "Leggiero" or "Grazioso" tend to be lost in the shuffle. To be perfectly frank, I myself do not like Richter's account of this early Schumann gem—his playing is altogether too portentous (contrast it with the sterling renditions by Novaes and Casadesus)—but such vigor and pianistic resourcefulness cannot be overlooked.

Richter's gifts are better suited to the bigger works of Schumann, and the "Carnival Jest from Vienna" and Sonata receive glorious accounts on this disc. The outer movements of the latter have imperious sweep and passion, while the slow movement is poignantly moving. The rhythmic elements of the "Carnival Jest" are realized with hair-spring tautness and galvanic poetry. Richter's control of texture and accent throughout this recital is something to marvel at; it is exceeded only by the inspired brilliance of his interpretation.

The sound of this disc, despite its live-performance origin, is gloriously spacious and realistic. I did not notice any appreciable difference between mono and stereo pressings, however. H.G.

SHOSTAKOVICH: *Symphony No. 5, in D, Op. 47*

Orchestre de la Suisse Romande, Istvan Kertesz, cond.

- LONDON CM 9327. LP. \$4.98.
- • LONDON CS 6327. SD. \$5.98.

A new Shostakovich Fifth was not exactly a crying need (this is the third in recent months), but at any rate it serves as a rattling good showcase for a gifted young conductor. Kertesz, who was recently in this country as assistant conductor of the NDR Orchestra of Hamburg, is a thirty-year-old Hungarian now living in Western Europe. Along with a few other young men of his generation, he is a bright hope in a profession that, until recently, seems to have consisted largely of disappearing titans.

The Shostakovich Fifth hardly provides a profound intellectual challenge, but Kertesz manages to convey the impression of a substantial piece of music. He combines expressive flexibility with enough strength and order to produce effective climaxes and meaningful shape. He stumbles over the difficult tempo problems in one or two spots, notably in the last movement (see reviews of other versions of this work in *HIGH FIDELITY*, October 1961 and February 1962). In general, Kertesz holds back his tempos in an attempt to suggest—if not literally realize—the composer's own slow indications. This is, however, modified by an equally obvious attempt to build a structure of considerable size and shape which will not collapse. His success at doing this represents a considerable musical achievement.

The attractive recorded sound is a definite plus; the actual orchestral playing is, however, not always very refined. The most faithful version—faithful to the point of being unbearable—is still the Mravinsky-Leningrad performance. On all-around considerations I would recommend the Skrowaczewski-Minneapolis recording. The Silvestri-Philharmonia performance is a close contender and, for that matter, the Kertesz version at hand is not that far behind. E.S.

SMITH: *Contours*—See Kurka: *Severnade for Small Orchestra, Op. 25*.

STRAUSS, RICHARD: *Tod und Verklärung, Op. 24; Metamorphosen*

Philharmonia Orchestra, Otto Klemperer, cond.

- ANGEL 35976. LP. \$4.98.
- ANGEL S 35976. SD. \$5.98.

In the year 1963 *Tod und Verklärung* by the twenty-five-year-old Strauss is far more widely known than the "Study for Twenty-Three Solo Strings," which the eighty-one-year-old composer, weary with a warring world, completed in 1945. I wonder what their respective reputation will be fifty years from now? I wonder too if this record may not have something to do with an eventual reassessment.

Klemperer plays both works extraordinarily well, but the youthful tone poem only comes to life when you turn up the volume and let its Wagnerian sonorities grow to full scale. *Metamorphosen* is another matter, a chamber score which should not be overblown and is here treated with the skill Klemperer bestows on the baroque masters. I have never heard a more tightly organized or structurally coherent statement of this work. If it is not finally judged the masterpiece of Strauss's later years, I shall be much surprised. We have never had a finer opportunity to get to know it well. R.C.M.

STRAVINSKY: *Quatre Etudes; Suites: No. 1; No. 2; Baiser de la fée; Divertimento*

Orchestre de la Suisse Romande, Ernest Ansermet, cond.

- LONDON CM 9325. LP. \$4.98.
- LONDON CS 6325. SD. \$5.98.

The *Quatre Etudes* are something new, at least so far as the record audience is concerned. The first three of them are the famous Three Pieces for String

Quartet in orchestral form. The fourth is a piece called *Madrid*, written in 1917 for the pianola, and also, of course, orchestrated.

The Three Pieces for String Quartet (1914) are among Stravinsky's most profound and important works. The first of them is the very essence of Russian folk dance, as one finds it exploited in a later composition like *Les Noces*; the third is equally the essence of Russian church chant; and the second is an exercise in concentrated atonality not unlike the *Bagatelles* of Webern, with whom, many years later, Stravinsky was to identify himself. In its orchestrated form, the first piece is more bearish—more shaggily and smokily Russian—than it is in the original, while the quiet, chantlike finale is transformed by woodwind color into something considerably flintier. The Webern-like second movement does not come off well in this performance, thanks, one suspects, more to Ansermet's gentleness than to any defect in the orchestration. *Madrid* is a hilarious satire; it is the carnival scene in *Pétrouchka* removed to an Andalusian fair.

Stravinsky's two suites for orchestra have had a curious discographic history. They are always being recorded and always being withdrawn, and this is the only disc of them currently listed. They are based on easy pieces for piano, four hands, written in 1917 and 1921. The first orchestral suite is full of national pieces—*Napoletana, Balalaika, Española*—while the second uses popular dance forms—*Poika, Waltz, March, Galop* (if a march can be called a dance). Both suites burlesque the clichés and banalities of harmony and rhythm implicit in their forms, but the satire of the second suite is much more acid and violent than the first: in the second of the Three Pieces for String Quartet Stravinsky comes close to Webern, in the suites (especially the second one) he pulls abreast of The Six.

Le Baiser de la fée, Stravinsky's ballet "inspired by the muse of Tchaikovsky" and full of quotations from that composer, is a rather wonderful piece as recorded in its entirety under Stravinsky's own direction, but recordings of the *Divertimento* drawn from it are becoming as big a nuisance as recordings of the *Firebird* suite. This one has the typical Ansermet virtues and defects—a fine sense of color, great precision and clarity, but somewhat laggard tempos and an ultragentelemanly conception of what it's all about. A.F.

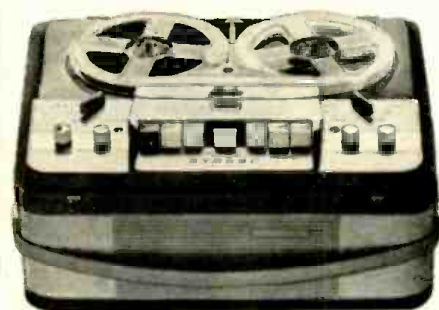
SWEELINCK: *Variations, Toccatas, Fantasias*

Gustav Leonhardt, organ and harpsichord.

- CAMBRIDGE CRM 508. LP. \$4.98.
- CAMBRIDGE CRS 1508. SD. \$5.98.

Two fantasias and the variations on *Ich ruf zu dir* are played on the Schnitger organ in Alkmaar. Leonhardt has some interesting ideas about registration but keeps to the types of stops available to Sweelinck. More attractive musically and more effective in performance are the pieces on Side 2, all played on a harpsichord. These include fine sets of variations on two cheerful tunes (*Est-ce Mars and More Palatino*) and two sad ones (*Von der Fortuna and Paduana Lachrimae*). According to the notes, Leonhardt has tuned his instrument here by the system employed in Sweelinck's time, which should make certain intervals

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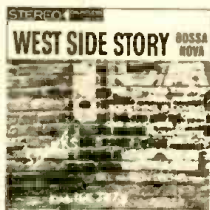
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TIPPETT: Concerto for Double String Orchestra

† Prokofiev: *Visions fugitives, Op. 22* (orch. Barshai)

Moscow Chamber Orchestra (in both works), Bath Festival Chamber Orchestra (in the Tippett), Rudolf Barshai, cond.

• ANGEL 35981. LP. \$4.98.
• • ANGEL S 35981. SD. \$5.98.

This release is a record of a joint concert given by the Moscow ensemble under Barshai, together with an excellent English chamber orchestra, at last year's Bath Festival. That event was repeated in London and, in part at least, is preserved on this disc for the pleasure of a wider audience.

The Tippett—charming music of some cleverness and bustling elegance but of no great stature or internal strength—was a natural for this sort of international exchange venture and a setup for two-channel stereo. I would not recommend the work in the monophonic version. Viewed from a single sound source, its driving technique of motor rhythms, ostinatos, echoes, and antiphonies seems overworked; the music stutters, everything is said twice. The two-way disposition of the sound is basic, and the addition of a little space gives point and effect to the witty musical dualisms; it also suggests intriguing contrasts and similarities between the excellent string ensembles.

The Prokofiev half of the record is devoted to orchestrations of fifteen of the original set of twenty piano pieces. This interesting and remarkable sketchbook dates from just before the Revolution. It belongs to what might be called Prokofiev's *fauve* period and forms a fascinating souvenir of the active and brilliant avant-garde movements in Russia at the time. There is certainly more than a documentary interest in the fact that, in the post-Stalin era, this music has been picked up again and turned into a modern showcase for a very modern-style string chamber ensemble.

I was at first inclined to take the view that these tense, genial bits of inspiration were better left to the dry clatter and murmur of piano keys, hammers, and strings. But Barshai's version is so idiomatic, so imaginative, so clever in its use of all the resources of the most up-to-date string writing—and so perfectly calculated to show off the impeccable technique, style, and musicianship of the ensemble—that I willingly capitulate. This orchestration belongs to that category of transcription whose aim is not to patch up or improve an original conception, nor to make it more palatable, nor to trade in on a great composer's name or ideas, but to offer a new and genuine conception built organically out of the old.

In terms of sheer recorded tonal gloss, the Prokofiev, strangely enough, emerges much more successfully than the Tippett both in the mono and in the stereo versions. The rich and expressive sound of this string playing seems to have just the right combination of tonal glow and depth on the one hand and clarity on the other. The Tippett is handled well in terms of clarity, separation, and sense of depth; but there is a dull reverberant aura around the string sound

which, in the stereo version, is at the same time somewhat edgy at the top. E.S.

VERDI: *La Traviata*

Renata Scotto (s). Violetta; Giuliana Tavolaccini (s). Flora; Armanda Bonato (s). Annina; Gianni Raimondi (t), Alfredo; Franco Ricciardi (t), Gastone; Angelo Mercuriali (t). Giuseppe; Ettore Bastianini (b), Germont; Giuseppe Morresi (b). Doupol and Commissionier; Silvio Maionica (bs). Dr. Grenvil; Virgilio Carbonari (bs). D'Obigny and Flora's Servant. Chorus and Orchestra of Teatro alla Scala (Milan), Antonino Votto, cond.

• DEUTSCHE GRAMMOPHON LPM 18832/34. Three LP. \$17.94.

• • DEUTSCHE GRAMMOPHON SLPM 138832/34. Three SD. \$20.94.

This is a more effective effort than the same company's recent *Bohème*, but it still raises the question of whether another fair-to-middlin' recording of such an oft recorded, oft performed work is at all necessary. No traditional cuts are restored (in fact, some are extended beyond their usual duration, as with Alfredo's lines beginning "*Ah, mille serpi!*" near the end of Act II), no special interpretative viewpoint is brought to bear by conductor or principals.

Votto gets good, clean playing from the excellent orchestra, and there are moments when the orchestral execution is strikingly sharp. His tempos generally incline to the slow side, and the singers are given plenty of head for "traditional" unmarked holds and allargandos; in fact, the soloists' treatment of the music is so predictable as to become tiresome—no opportunity is let slip for bringing things to a standstill for some vocal-emotional cliché, with the result, naturally, that the sought-for emphasis is leveled off into an uninteresting routine.

Renata Scotto has excellent moments; the runs in the opening act are given with éclat, and both she and Raimondi do very well by "*Libiamo*," keeping up a well-marked rhythmic pulse—if only the entire score had been doused with this sort of tonic! Still, Scotto's Violetta remains simply a good, solid job, lacking in any special emotional quality, and affected by touches of hardness and sharpness in the quality of her voice. (She invariably selects the high options, and invariably hits all the notes, but at the expense of sounding rather brittle and wiry.) Her singing makes all the standard gestures, and brings them off well; but the listener is seldom involved.

Raimondi is another competent, efficient singer without much imagination or warmth. His music rather bumps along, and the sheer quality of the voice is not ingratiating enough for such passages as "*Un di felice*" or "*Parigi, o cara*." He's better than several of his competitors, but not as firm and reliable as Peerce or Tucker, or inimitable in the fashion of Valletti.

For all his lushness of tone, Bastianini really weighs in on the deficit side here. His treatment of the lilting cantabiles is lumpy, with every other consonant an exploding "h"; I really could not believe that a major artist was giving us such sloppy treatment of "*Ai prieghi miei resistere non puo*," or such ugly, insensitive shouting of the repeated "*Si's*" in "*Conosca il sacrificio*." One ends with

Continued on page 74



THE IMPORTS

AMADDEO DESERVES special praise for its splendid production of Jacopo Peri's opera *Euridice* (AVRS 5002/3). Generally acknowledged as the first real opera—the prototype of the *dramma per musica* and also the first to be published and preserved complete—*Euridice* should certainly have been recorded before now. However, the very principle of dramatic technique which made this work exciting in 1600 could very well tend to make it sound like a monotonous series of bloodless recitatives to us today, and only through great care have conductor Angelo Ephrikian and his Milanese ensemble managed to obtain an effect of pleasing sonority without violating the work's basic nature. *Euridice* was performed for the proxy marriage of Henry IV of France to Maria de' Medici, with Peri himself, a gifted singer, in the role of Orpheo and with the painter Rubens in the audience. It was the product of the Florentine Camerata, a literary and artistic society of noblemen devoted to the Greek tragic ideal, which in music meant the abandonment of elaborate choral polyphony in favor of single accompanied voices imitating passionate speech, obviously a more flexible means of dramatic exposition. The written accompaniment is little more than a figured bass, with chords changing the harmony to match shifts of mood in the text. Only the chorus interrupts the strict monodic declamation with refrains of some melodic content.

In the Amadeo annotations, which include musical examples and a complete text in Italian, Ephrikian explains that he trained his soloists to recite the poetry long before allowing them to sing. Then, reasoning quite correctly that the instrumentalists must have had more freedom than indicated in the score, he used the solo lutes and viola da gamba in an unobtrusive, unornamented counterpoint to the voices, with the harpsichord carrying the bass line and the tiny orchestra slightly enlarged for the *ritornellos*. The result is a fine feeling for the inner melody of the words and an aura of tone that makes the classic tale (modified in the pastoral manner with a happy ending to suit the occasion) emerge as music rather than chanted speech. Except that a voice comes in too close now and then, the recording is very well balanced and sweet-sounding.

HAVING SCORED a mild success with excerpts from *Isabeau*, Mascagni's ninth opera after *Cavalleria*, Cetra has now issued a complete performance of the twelfth, *Il piccolo Marat* (LPC 1268), also taped at the San Remo Festival. I doubt that highlights alone can give an

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NOBIL FIORENTINO

Sopra L'Euridice

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APPRESSO GIORGIO MARESCOTTI

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accurate impression of this three-acter, which is structured in a rudimentary symphonic pattern rather than pointing to climactic arias. The plot concerns a young aristocrat who joins the Revolutionary Guard (the "Marats") so that he can rescue his imprisoned mother. Among the personae are L'Orco, the powerfully cruel and corrupt President of the Committee; his innocent niece Mariella, who eventually loves and abets the aristocrat-in-disguise; a simple carpenter who objects to having his collapsible boat used to drown political prisoners; a common soldier who accuses L'Orco of betraying the French Revolution; and an assortment of cutthroats worthy of *Rigoletto*. In the first act, especially, Mascagni juxtaposes these characters and the opposing choruses of Prisoners, Marats, and Hungry Crowd with considerable skill, using leitmotifs. I imagine it would stage well.

The Italian program notes point out that *Marat* was produced in 1921, when the country was undergoing deep poverty and social upheaval, and hint that the opera has political connotations. But Mascagni was hardly the patriot that Verdi was, and *Marat* is no *Don Carlo*. The remaining two acts of the opera show little more than monochromatic characterizations, with the plotting in the low musical registers, the loving high, and the exultation loud. There is a fine duet for the lovers, however, and Mascagni always manages to write idiomatically for the voice.

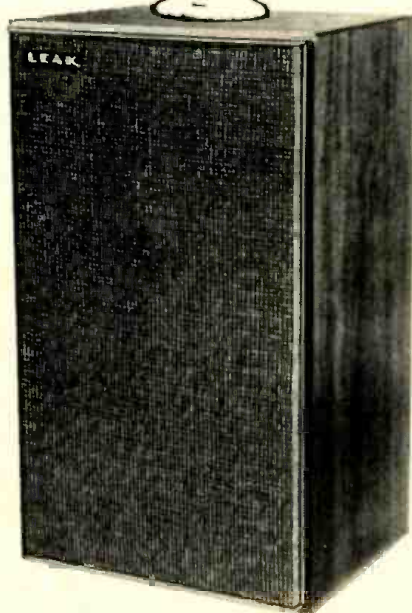
Fortunately the Cetra cast is strong,

especially a ringing tenor named Giuseppe Gismondo as Marat. Virginia Zeani, a *spinto* with fine intonation, sings Mariella, and Nicola Rossi-Lemeni is consistently menacing as L'Orco. Real acting is required mainly from the carpenter; the veteran Afro Poli plays the role to the hilt, though his voice has faded somewhat. This is a good festival performance, conducted with energy by Ottavio Zino and well recorded. The three-disc Cetra package includes both a libretto and a synopsis in Italian.

RECENT HISTORIES of Italian opera give little notice to Alberto Franchetti (1860–1942), for whom hopes were once evidently very high; but RCA Italiana has now released highlights from his *Cristoforo Colombo* (ML 20168), and the drolly translated program notes protest "the unrightful oblivion of a member of the most significant group of the so-called 'Young School'—Puccini the most melodic and refined, Mascagni the most passionate, and Franchetti the most learned and severe." The future Baron Franchetti had been sent by his wealthy parents to Germany for the best training, and there, to judge from *Colombo*, he absorbed just enough foreign influence to deprive him of the directness and vivacity of the Italians and not enough to permit his evolving an integrated international style. *Cristoforo Colombo* was commissioned in 1892 (on the recommendation of Verdi) by the township of Genoa, to commemorate the four-hundredth anniversary of the discovery of America. The opera's processions and orchestral interludes are impressively large in the style of Meyerbeer, with a good deal of Wagnerian orchestration. The more intimate tableaux from storybook history—Columbus pondering his fate at sea, or broken and aged at the grave of Isabella—have the harmonization and over-all sound of something like *Aus Italien* by Richard Strauss, with a kind of spinning out and reverie in the vocal part that is more German than Italianate. Together with some Italian tunes of garden variety, these passages make up an old-fashioned anthology, a recorded oddity.

The performance was taped at a concert version given in Turin in 1951 and the recorded sound is quite bright for its time. Most of the solo work falls to a thoroughly professional baritone, Carlo Tagliabue, and the orchestra under Luciano Bettarini, though a trifle small and flawed, plays with the proper intensity. There is no libretto, but as the notes say, in Italian and English. "This record is exceptional, being the only one in the world." GENE BRUCK

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RECORDS IN REVIEW

Continued from page 72

the impression of a very gifted singer just flinging his voice against the music.

The Gaston and the Flora are quite outstanding, the rest of the *comprimarios* on the ordinary level. The sound is excellent, favoring the singers somewhat by comparison with today's stereo norm. The accompanying booklet contains the libretto and a rather charmingly sensitive essay on the opera by Renzo Rossellini.

Not a really bad performance, but by no means especially recommendable, either. C.L.O.

WAGNER: *Songs and Operatic Excerpts*

Der fliegende Holländer: Overture. Die Walküre: Schläfst du, Gast? Du bist der Lenz. Parsifal: Good Friday Spell. Wesendonck Lieder: Der Engel: Stehe still! Im Treibhaus: Schmerzen: Träume. Tristan und Isolde: Prelude and Liebestod. Götterdämmerung: Dawn and Siegfried's Rhine Journey; Brünnhilde's Immolation.

Kirsten Flagstad, soprano; Symphony of the Air, Edwin McArthur, cond.

• ORFEOSONIC MDST 30106. Three LP. \$24.95. (Available on special order only, from Orfeo-sonic Inc., Carnegie Hall, 154 W. 57th St., New York 19, N.Y.)
 • ORFEOSONIC SDST 30106. Three SD. \$24.95. (Available on special order only, from Orfeo-sonic Inc., Carnegie Hall, 154 W. 57th St., New York 19, N.Y.)

Bearing the label "Kirsten Flagstad—Farewell Performance," this limited edition album records the soprano's last public performance in this country, in one of two concerts given on March 18 and 20, 1955. I remember these concerts very well. I made a trip to Carnegie Hall on the afternoon of the second one, planning to hear the concert from standing room. I arrived in plenty of time, but hadn't figured on the high asking price for standing room: \$3.00. I had \$2.96. So I missed my last chance to hear Flagstad "live"; I never saw her in Wagner.

Mme. Flagstad had agreed to participate in two presentations of this all-Wagner program as a gesture toward the Symphony of the Air, which at that time (less than a year after Toscanini's retirement) was struggling to keep together as a functioning organization. She donated her services and paid her own travel expenses; according to the little speech made by Mr. McArthur at the close of the concert (included on the final side of the album), the two sold-out houses brought in \$30,000.

The soprano was evidently a bit hesitant about doing the concerts. Mr. McArthur quotes her as saying she was uncertain "whether I can sing any more." She need not have worried. We all know, of course, that Mme. Flagstad retained all her essential vocal qualities right up to the time of her final illness, for her commercial recordings for London in the late Fifties attest to the fact that her voice retained its beauty and power; the very top suffered, of course, but the rest of her voice took on—if it is possible—an even richer and warmer quality than it had ever had. Still, a live concert is a different story, and any sixty-year-old soprano, no matter how fine her tech-

nique, who programs the *Liebestod*, the *Immolation*, the complete *Wesendonck* cycle, plus two healthy excerpts from Act 1 of *Die Walküre*, all on a single afternoon, has her work cut out for her.

But if there was one characteristic of Flagstad's singing that stood out above others, it was its ease, its relaxed poise. There are moments here, especially in the first two *Wesendonck* Songs, when it seems that fatigue is about to set in—some phrases seem on the point of giving out. I can hardly think of another singer, faced with such a circumstance, who would not apply some sort of artificial support, at least temporarily—thereby making things all the more precarious. But Flagstad doesn't ruffle; she keeps on her same relaxed track, and the next phrases sound fresher and fuller than had seemed possible.

This is, naturally, Flagstad in her full interpretative maturity—and there was no one who possessed a better instinct for guiding the music, for making a passage's message clear through purely musical means. Her handling of text, while sensitive, was never remarkable in the sense that a great Lieder singer's is (it wasn't even always right: careful listening will disclose at least two places where she simply ignores the unmlaut, and very clearly mispronounces the words involved). But listen to what she does with *Im Treibhaus!* You will never hear this magnificent song more perfectly shaped, or its mood more eloquently clarified. The last three of the *Wesendonck* Songs and the final phrases of *Stehe still!* are close to perfect, and some passages unforgettable: listen to the joyous ring of "*Doch erstehst in alter Pracht*" in *Schmerzen*, or the impetuous, rising tone of "*Träume, die in jeder Stunde/Jedem Tage schöner blüh'n*" in *Träume*. It is as if the singer were discovering the songs for the first time.

She did the *Liebestod* better than it is done here, notably on the complete recording. And I suppose she had the *Immolation* better too, but most of it rings out with all the old authority; and while the final high-reaching phrases cause her some discomfort, she handles them more successfully than on her complete recording. The *Walküre* excerpts sound very fresh, and have more momentum and ardor than her commercially recorded version.

The Toscanini imprint was still on the orchestra—one recognizes the sharpness and unanimity of attack, the outstanding quality of playing in the many little solo passages. McArthur's *Wesendonck* accompaniments are sensitive and firmly shaped, and the *Holländer* overture is given an excellent reading. Interpretatively, the rest of the purely orchestral work is simply adequate, sometimes a bit perfunctory-sounding; certainly one should not buy the album with a view toward getting good performances of the *Götterdämmerung* or *Parsifal* excerpts, for they have been much better performed and conducted on other records. But it's all competent (except, possibly, for the postlude to the *Immolation*, which is very unsettled) and it's all part of the original concert, which is thus presented complete (with audience applause happily kept to a minimum). The "engineered for stereo" version does achieve a degree of separation in the orchestra, although of course the sound is not of the best to begin with, being shallow and deficient in bass. The stereo does not have the even spread or feeling of "air" around individual instruments that is characteristic of good two-channel

recording; but at least the reprocessing has been done without butchering the material. I have not heard the monophonic edition.

The handsome album includes a text-and-background-notes booklet, plus copy of the original concert program. C.L.O.

RECITALS AND
MISCELLANY

FRANCO CORELLI: *Operatic Arias*

Puccini: *Turandot: Nessun dorma. Manon Lescaut: Donna non vidi mai. Tosca: Recondita armonia; E lucevan le stelle.* Giordano: *Andrea Chénier: Un di all'azzurro spazio; Come un bel dì di maggio.* Meyerbeer: *Les Huguenots: Bianca al par di neve.* Cilea: *Adriana Lecouvreur: L'anima ho stanca.* Bellini: *I Puritani: A te, o cara.* Ponchielli: *La Gioconda: Cielo e mar!*

Franco Corelli, tenor; orchestra, Franco Ferrara, cond.

- ANGEL 35918. LP. \$4.98.
- • ANGEL S 35918. SD. \$5.98.

Corelli can assuredly lay claim to one of the great tenor instruments. Unfortunately, it doesn't seem to take particularly well to the microphone: a certain sharpness and harshness shows up on records or on radio—whereas in the opera house one is aware only of the voice's extraordinary vitality and resonance. The one thing that doesn't seem to be in the Corelli voice is a true sweetness of tone, the kind of velvet that one hears in recordings of the great dramatic tenors of the past.

But if one wants a modern recording of this sort of recital, Corelli's is certainly the one to buy. To say that he is a bad singer is to succumb to the prejudice against big, ringing voices (I regularly receive letters from readers who seem to feel that light lyric tenors are by definition more tasteful singers than dramatic tenors, and technically more accomplished). It's true that he isn't a perfect singer; there are cloddish moments in "*Spirto gentil*," and even in "*Nessun dorma*," where he scoops repeatedly to the high A's. But it is by no means true that he cannot sing a genuine legato—"Bianca al par di neve" and "*E lucevan le stelle*" are trying tests of a singer's legato capacity, and Corelli does them both extremely well. He does not achieve the sort of inevitable-sounding leading of one note into the next that was the ability of Caruso or Flagstad, but he shows considerable flexibility and control over dynamics; the voice is, in fact, quite well balanced and not at all unknowingly handled. He sometimes mouths words in order to keep the line going, but his phrasing is perfectly acceptable, his feeling for the direction of the music usually excellent, the enunciation crystal-clear. And of course the ability of the voice to range from top to bottom of the compass with such remarkable power and brilliance is something to hear in itself.

The recording is fine, with the stereo version offering an advantage in its perspective on the voice. Notes and texts are provided. Point of order: why are the two *Chénier* excerpts given in the reverse order on opposite sides of the record? C.L.O.

MISCHA ELMAN: "Hebraic Melodies"

Bonime: *Danse hébraïque.* Bloch: *Baal Shem; Nigun.* Perlman: *Dance of the Rebbitzen.* Chajes: *The Chassid.* Goldfaden: *Raisins and Almonds* (arr. Anthony Collins). Achron, J.: *Hebrew Melody.* Traditional: *Eili, Eili* (arr. Elman). Lavry: *Yemenite Wedding.* Bruch: *Kol Nidrei, Op. 47.*

Mischa Elman, violin; Joseph Seiger, piano.

- VANGUARD VRS 1099. LP. \$4.98.
- • VANGUARD VSD 2137. SD. \$5.98.

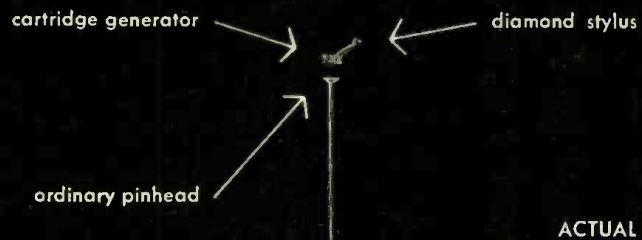
This interesting and rewarding little recital is drawn from Jewish religious and secular music, mostly of Middle Eastern and Middle European origin,

arranged or synthesized by nineteenth- and twentieth-century composers, themselves mostly of Jewish origin. Elman plays all these pieces with considerable intensity and his customary rich tone, producing results that are often quite affecting. At the same time, he is careful to keep the emotionalism of the music from getting out of hand. The faithful recording maintains a good balance between Elman's violin and Joseph Seiger's excellent piano accompaniments, but there is no apparent difference between the mono and stereo editions. P.A.

VLADIMIR HOROWITZ: *Piano Recital*

Scarlatti, D.: *Sonatas for Piano: in E, L. 430; in A, L. 483; in G, L. 209.* Schu-

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mann: *Kinderszenen, Op. 15; Toccata, Op. 7.* Schubert: *Impromptu in G flat, Op. 90, No. 3.* Scriabin: *Poem, Op. 32, No. 1; Etudes: in C sharp minor, Op. 2, No. 1; in D sharp minor, Op. 8, No. 12.*

Vladimir Horowitz, piano.
• COLUMBIA ML 5811. LP. \$4.98.
• COLUMBIA MS 6411. SD. \$5.98.

The Scriabin selections are particularly congenial to Horowitz's gifts as a musician. In fact, the Russian composer provides an ideal outlet for the brooding melodiousness and swashbuckling rhetoric inherent in the pianist's temperamental make-up. The broad and grandiose rubato, the nervous introversion, and, above all, the blazing drama are communicated with imperious poise, miraculous transparency, and, when needed, a bronzen tonal weight. In literature such as this, Horowitz knows no superior (and, with the possible exceptions of Richter and Michelangeli, probably no equals, either).

The three Scarlatti Sonatas are a prime example of master craftsmanship and abstract pianistic beauty. Horowitz's control of dynamics, tone, and rhythm is awe-inspiring (the evenness of the repeated notes in L. 209 is wizardry pure and simple), but for all the fantastic tonal ravishment and admirable straightforwardness of his execution here, the interpretation strikes me as strangely bland, conventional, and even artificial. Horowitz expunges the passion, the near-flamenco rhapsodic freedom from Scarlatti's artistic personality, and instead presents a crystalline (and somewhat vacuous) "simplicity." Among the artists who come to mind, Gieseeking, Dame Myra Hess, Clara Haskil, and Wanda Landowska all functioned more freely in the classical orbit of Scarlatti's realm. Yet for all that, Horowitz's performances are breath-taking as pure pianism.

The Schubert Impromptu is played rather slowly, with great emphasis put on the rippling accompanimental design. While the melodic freedom Horowitz employs is at no time febrile or in poor taste, it does sound a mite "tricky" for Schubert's particular kind of cantabile: there is an underlying excess of tension, here kept under perfect control but nevertheless present, which is really more suitable for Scriabin or Rachmaninoff. (To hear a really sublime account of this Impromptu, beg, borrow, or steal a copy of the old Schnabel recording.)

Horowitz's new account of the Schumann Toccata is a vast improvement over his earlier effort recently issued by Angel in that company's COLH series. This time, the pianist finds room for the important repeat of the exposition and plays with more breadth and fire. To be sure, there are imperfections here (his left hand deserts him at that difficult section with the broken tenths at the beginning of the development, for instance), but the cumulative sweep of the rendition is its own *raison d'être*. The pianist's inspiration here is absolutely infectious.

If you admired Horowitz's older Victor record of the *Kinderszenen*, you will find this new account very similar. I myself find the playing uncomfortably contrived, and in the *Träumerei* the pianist has even exceeded the overphrasing of his previous edition. Technically, of course, the playing is magnificent at all times.

Columbia's sound is excellent, with a shade more bite in the monophonic edition, and more resonance in the stereo version. H.G.

**WALTER KRAFT: North German
Baroque Organ Music**

Buxtehude: *Toccatas: in D minor; in F; Chorale Prelude; Prelude, Fugue, and Ciacona in C; Magnificat; Canzon in C; Te Deum.* Lübeck: *Six Preludes and Fugues: Chorale Fantasy.* Ritter: *Sonatina.* Strungk: *Chorale Prelude.* Böhm: *Prelude in D minor.* Leyding: *Prelude in E flat.* Bruhns: *Prelude in E.* Brunnchorst: *Prelude in E.* Reinken: *Toccata in G.*

Walter Kraft, organ.
• Vox VBX 34. Three LP. \$9.95.

This album would seem to be a kind of addendum to Kraft's big three-volume Buxtehude set. In those recordings, Buxtehude was set forth in solitary grandeur; here he is seen—or rather heard—against the background of the important school of which he was the principal figure. The great Dane himself is represented by seven works; his pupil Lübeck by as many. Tunder was his predecessor at the organ of St. Mary's in the town of Lübeck, and when Tunder died, Buxtehude had to marry his daughter in order to get his job. Strungk was also a fore-runner; Leyding and Bruhns were pupils; the others too were of the generation that separated Buxtehude and Bach.

It is interesting to speculate on the great role that the organ played in North German musical tradition. The origin of this famous art is to be found—along with many others—in Italy. Tunder, in fact, studied with Frescobaldi, and one can trace clear links between the old Italian instrumental canzona and the great organ preludes and fugues of German tradition. In the Catholic South, however, the instrumental ensemble became the dominant means of expression through the institution of the Kappelle, supported by the great sacred and secular courts of the age. The organ came to play a secondary if important role. In the Protestant North, the great commercial cities assumed a leading cultural position, and the taste, sobriety, and pious sentiment of the Lutheran burghers must have favored the less ostentatious solo instrument for most religious occasions. The organ was well adapted for the important role of accompanying the congregation in its chorale singing, for embellishing the sacred melodies in a properly reverent manner, and—when Protestant ritual in the middle-class commercial towns began to take on a certain measure of baroque luxuriousness and courtly grandeur—for providing an acceptable substitute for the large instrumental ensemble.

The principal musical types are related to these roles. The chorale prelude or fantasy is represented on these discs not only by the works so named, but also by the enormously expanded conceptions of the Buxtehude Magnificat and Te Deum. The free fantasia followed by fugal writing forms the basis of the other general type, often expanded to include alternating fantasias and fugues in succession. The designations of Prelude, Toccata, Canzon, and Sonatina are, in the traditional usage, inclusive names for pieces of this type. Eventually the short, fugal sections were expanded into separate movements with a life and breadth of their own but, except in the compositions of Buxtehude, this is rarely met with much before Bach. Bach learned much from the old masters, however, and their genuine art and craft is well worth our attention as it was his.

Kraft is the present incumbent in the very same position once held by Tunder and Buxtehude, but the instrument he plays does not seem to be the same old organ used by his distinguished predecessors. Whatever the instrument may be (it is not clear whether these recordings were actually made in St. Mary's), it here produces disappointing results. The blame can be parceled out between the instrument itself, the fat registrations, and the rich, endless, overlapping echoes of the acoustics. In spite of these things, one is aware of basic competence and musicality and, by mentally trimming away the fat, one can make out the substance of the music. E.S.

DAVID and IGOR OISTRAKH:
Music for Two Violins

Haydn: *Duo in B flat*. Honegger: *Sonatina*. Prokofiev: *Sonata for Two Violins*. Spohr: *Duetto No. 2, in D*.

David and Igor Oistrakh, violins.
• MONITOR MC 2058. LP. \$4.98.
• • MONITOR MCS 2058. SD. \$5.98.

The repertoire of this collection is an adventurous one—only the Honegger Sonatina has any current competition (a version by Gerald and Wilfred Beal for the same company)—and of very considerable musical worth from start to finish. The Haydn is in that composer's most mature style, with an opening Variation movement much in the idiom of the Op. 76 string quartets and an especially brilliant finale. Spohr's composition is of near-Beethovenesque stature, and both the Prokofiev and Honegger are pungent and communicative.

The Oistrakhs' broad-toned, muscular, occasionally stolid but always undeviatingly correct style is well-nigh ideal for the classical pieces, and the artists come to grips with the more recent music with added vehemence. The second movement of the Prokofiev is almost wildly impassioned. The recordings, made in Paris in late 1961 and early 1962, magnificently capture the plangent guttiness of the players' attack, and the stereo effects add considerably to one's enjoyment. H.G.

MARTA PARIENTE: Piano Recital

Chopin: *Ballade No. 4, in F minor, Op. 52; Etude in C, Op. 10, No. 1; Nocturne No. 13, in C minor, Op. 48, No. 1*. Haydn: *Sonata for Piano, No. 52, in E flat*. Ravel: *Le Tombeau de Couperin: Toccata*. Scarlatti, D.: *Sonata for Piano, in D minor*.

Marta Pariente, piano.
• GOLDEN CREST RE 7014. LP. \$4.98.

The twenty-seven-year-old Argentinian pianist featured here is a romantic player in the Novaes tradition. Her tone is a warm, opaque singing voice, and her interpretative approach involves highly flexible (sometimes mannered) rubato, emphasis on the low bass end of the music, and an expressive spontaneity.

She is at her best here in the broad C minor Nocturne and the Etude. The F minor Ballade improves as it progresses (working to an impressive climax) but suffers at the outset from Miss Pariente's capricious stop-go mannerisms. The Ravel is very warm indeed for so basically crisp and impersonal a piece, but it is technically very well played. The Haydn and Scarlatti do not seem to fit the pianist's style as happily as do the other works on the disc. The prevailing mood

is one of heaviness, loss of crispness, and rhythmic flaccidity. The diffuse nature of the young woman's tone is emphasized here by the constricted and rather dull recorded sound, which is equally noticeable but less injurious elsewhere. But whatever the imperfections in this program, Miss Pariente seems to be a talent worth watching. H.G.

RENATA TEBALDI: Operatic Recital

Puccini: *La Bohème: Si, mi chiamano Mimì; Donde lieta uscì*. Verdi: *La Traviata: Addio del passato. Aida: O patria mia. Otello: Salce, salce; Ave Maria*. Giordano: *Andrea Chénier: La mamma morta*. Boïto: *Mefistofele: L'altra notte in fondo al mare*. Mozart: *Le Nozze di Figaro: Deh vieni, non tardar*.

Renata Tebaldi, soprano; orchestra.
• UNITED ARTISTS UAL 3238. LP \$3.98.
• • UNITED ARTISTS UAS 6238. SD. \$4.98.

It's a bit surprising to see Tebaldi turning up on the United Artists label. The orchestra is not identified, and there is no clue as to the source of the selections—probably sound track material (there is some preëcho and a little distortion, mostly noticeable in the orchestra, but the sound is generally acceptable).

Mme. Tebaldi is in fine shape on this recording. The voice has all its characteristic lushness and warmth, and does not sound driven. Here and there, a high tone doesn't quite reach the intended altitude. Other small complaints: The flourishes in "L'altra notte" are ungainly, and the *Otello* scene is not quite up to Tebaldi's best interpretative standard, being a little externalized as compared with her performances of it in the past. Otherwise, it's a fine recital. The *Bohème* excerpts are gorgeous, and the rest of Side I (*Traviata, Aida, Chénier*) is consistently good. I know that many listeners frown on Tebaldi's "Deh, vieni" (an item she likes to include on recital programs), but I don't find it objectionable. She phrases it quite stylishly, and does some very nice things with the words; of course she is not an opera house Susanna, but I think it is relaxing to hear a voice caress these phrases with so much room to spare, and the quality of her floating soft voice is one of the more pleasurable sounds around.

She has recorded all this material before, and a number of items are duplicated on London's most recent Tebaldi solo disc (OS 25729), which is drawn from complete sets. (It contains the same *Bohème, Chénier, and Mefistofele* selections, as well as excerpts from *Butterfly, Turandot, Fanciulla del West, Tosca, and Adriana Lecouvreur*.) The choice will depend on just which grouping of arias one wants to own. C.L.O.

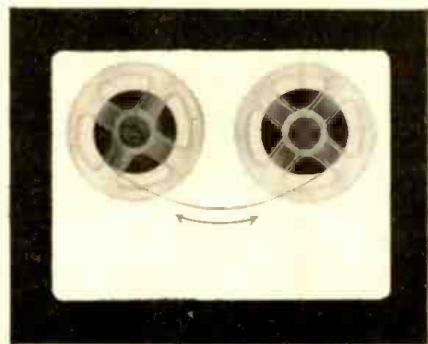
ROSALYN TURECK: Harpsichord Recital

Bach: *Chromatic Fantasia and Fugue, in D minor, S. 903*. Rameau: *Aria and Variations: Tambourin*. Daquin: *Le Coucou*. Couperin: *L'Attendrissante; Le Tic-toc-choc*.

Rosalyn Tureck, harpsichord.
• DECCA DL 10066. LP. \$4.98.
• • DECCA DL 710066. SD. \$5.98.

This is, I believe, Miss Tureck's first recording as a harpsichordist. She explains

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in her notes that she has played the harpsichord and clavichord since childhood; she certainly sounds at home on her Dolmetsch instrument here. Her performances, however, are uneven. The Chromatic Fantasy is done with considerable imagination and freedom. There is perhaps too much freedom near the end, but on the whole it is a rather eloquent reading. The Fugue, on the other hand, seems held back and labored. Rameau's fine set of variations—its theme is usually called Gavotte—is impressively played, but Miss Tureck seems to conceive of the familiar Tambourin as a kind of slow snake-charmer's tune or hootchie-cootchie dance. This is the only time I've ever heard the piece sound sleepy and completely devoid of charm. Finally a dull, monotonous performance of Couperin's *L'Attendrisante* is followed by a brilliant one of *Le Tic-toc-choc*. Fine sound in both versions. N.B.

SPOKEN WORD

SHAKESPEARE: *Antony and Cleopatra*

Anthony Quayle, Antony; Pamela Brown, Cleopatra; Paul Daneman, Octavius; Jack Gwillim, Enobarbus; et al. Howard Sackler, dir.

- CAEDMON SRS 235. Three LP. \$17.85.
- CAEDMON SRS S 235. Three SD. \$17.85.

Cleopatra is Shakespeare's Isolde; if she does not necessarily reach greater heights than his other tragic heroines, her emotional range is wider. There is, in fact, considerable point to the bromide that the actress who can play Cleopatra can play anything. Since an almost comparable range is required of Antony, the first requirement of a good performance of the play is a great Antony and a great Cleopatra. It is our good fortune that Caedmon in its Shakespeare Recording Society production has found both.

Miss Brown has one obvious qualification for Cleopatra in her sensual-sounding voice, but she never makes the mistake of relying too heavily upon this or any other natural gift. Brilliantly capricious at the outset, she reads the "Where's my serpent of old Nile?" speech less passionately and with more humor than many Cleopatras have given it, and she is almost a "modern" neurotic woman in the scene where she learns that Antony has married Octavia. But it is here that she also first reveals her capacity to express overwhelming grief, and the tension increases steadily as the hero and heroine are simultaneously overwhelmed by their enemies and their own misunderstandings. We have Shakespeare's word for it that he thought of Cleopatra as all women in one—but she was one woman for all that, and that is what Miss Brown makes her. How playful she is when she buckles Antony's armor on though her heart is breaking, and her incomparable death scene combines earthy spite and vulgarity with the noblest heroism.

Antony is bluff, hearty, and besotted at the outset. You know that he is destroying himself, but you cannot be unmoved by his living quality and his force. Between his folly and the terrible efficiency of Octavius there can never be any question which attracts us more: with all his sins and follies, Quayle's

Antony is a man, not a machine for conquering the world. In the latter acts, his mad heroism, however mistaken, is always thrilling. Of the other actors, Jack Gwillim as Enobarbus deserves special praise for his refusal to "orate" the famous display piece describing Cleopatra in the barge which burned on the water; here, clearly, is the voice of a man overwhelmed.

In its recent Shakespeare recordings, and especially in *Troilus and Cressida*, Caedmon has shown real mastery of brilliant casual effects. There are more such effects here, relieving the more formal, emotional scenes which stand in the foreground. Gongs and trumpets replace the usual music to mark transitions. The battle scenes gain from not attempting an impossible realism, and the roistering in the background while the triumvirs get drunk is very dramatic. These effects are all the more suitable in this play, with its many short scenes, because Shakespeare's own development is less formal and, in a way, less rhetorical than in the other great tragedies.

EDWARD WAGENKNECHT

SHAKESPEARE: *Love's Labour's Lost*

Derek Godfrey, Gary Watson, Robert Eddison, Max Adrian, Tony Church, Michael Bates, Janette Richer, Prunella Scales, Susan Marryott, Diana Rigg, and Patsy Byrne; Marlowe Society; George Rylands, dir.

- LONDON A 4363. Three LP. \$14.94.
- LONDON OSA 1363. Three SD. \$17.94.

Although *Love's Labour's Lost* deals with one of the great perennial subjects of enduring comedy, the discrepancy between human ideals and human passions, the materials of which it is composed are so intensely topical that its chief interest is for the scholar as a walking illustration of all the precepts of the Renaissance courtesy books. So far as the average theatregoer is concerned, time has now thrown most of it into the great wallet which he carries on his back. Human feeling comes through only at the end of the play, when news arrives of the King's death. What is good in the love scenes Shakespeare was to do better in *Much Ado About Nothing*; and if the play of the Nine Worthies is funny, the play of Pyramus and Thisbe in *A Midsummer Night's Dream* is much funnier.

It must be very difficult to record a play for which there is no living stage tradition, and about all that needs to be said of the present effort is that it is intelligently handled throughout and that the actors are as interesting as their material will permit (my own favorite performance is Max Adrian's Don Adriano de Armado). A cut has been made in Berowne's phenomenally long speech in Act IV, Scene 3.

EDWARD WAGENKNECHT

SHAKESPEARE: *Sonnet of an Age*

Sir Michael Redgrave, et al.; Sir Ralph Richardson, narrator; Howard Sackler, dir.

- Caedmon TC 1170. LP. \$6.95.

Don't be put off by the fact that this recording of Shakespearean excerpts, together with commentary on the dramatist's life and times, is from a television production; it is one of the best recital

records we have had. Redgrave reads magnificently, and he is nobly supported by a large cast (though it is thoroughly annoying not to know who is reading what). Richardson's commentary is both fresh and accurate, and his narration is delivered with tremendous *brío*. The passing of Elizabeth and Shakespeare's own retirement and death are highlights, and the record ends perfectly with a quotation from the First Folio, followed by the best thing ever said about Shakespeare—Ben Jonson's "He was not of an age but for all time."

The excerpts rely heavily on the historical plays—seventeen selections as against five from the comedies and four from the tragedies—but this is not indefensible in view of the intention to re-create the climate of an age through its greatest genius. On the printed page the selections may seem arbitrarily arranged, but they add up to a unified production, the death of Shakespeare's son Hamnet described in the commentary, introducing, for example, the lament of Constance from *King John*.

Finally, I must say that this record has received the most beautiful packaging I have ever seen from Caedmon, including a portfolio of Elizabethan photographs. EDWARD WAGENKNECHT

SHAKESPEARE: *Venus and Adonis; A Lover's Complaint*

Claire Bloom, Max Adrian; Howard Sackler, dir.

- CAEDMON SRS 240. Two LP. \$11.90.
- CAEDMON SRS S 240. Two SD. \$11.90.

SHAKESPEARE: *Venus and Adonis*

George Rylands, Irene Worth, Peter Orr, Michael Hordern; Marlowe Society; George Rylands, dir.

- LONDON A 4350. Two LP. \$9.96.
- LONDON OSA 1250. Two SD. \$11.96.

Though Claire Bloom is billed first in the Caedmon recording, Max Adrian's reading of *Venus and Adonis* occupies three of the four disc sides. Varying the expression sufficiently to hold the reader's interest through this quantity of elegant Elizabethan eroticism is a heavy chore; and while Mr. Adrian does everything a good actor could be expected to do, it would be too much to say that the result is continuously enthralling. Miss Bloom, with the single side which *A Lover's Complaint* occupies, faces a much less impossible task. Her lovely voice has been recorded at its best, and though her material is inferior to Adrian's (it may not even be Shakespearean), she expresses considerable human feeling in a very artificial poem. Nor is she ever guilty of overdramatizing.

London solves the *Venus and Adonis* problem by employing three voices instead of one: Venus, Adonis, and the narrator. This assigning of different readers to different roles in the poem both creates drama and relieves monotony. Moreover, no male could, in the nature of the case, be expected to read Venus with such emotional power as is comfortably commanded by Irene Worth. For this work, then, I'd say that London's version takes the palm. As a fourth-side filler, this company gives us instead of *A Lover's Complaint* the introductory material from the First Folio and Ben Jonson's tributes and comments (London spells it Johnson!), which are very well read. EDWARD WAGENKNECHT

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"Dime a Dozen." *Original Cast Recording. Cadence 3063, \$7.95 (Two LP); 25063, \$8.95 (Two SD).*

U NDAUNTED by the winds of theatrical change, which have all but blown the intimate revue off the New York scene, impresario Julius Monk valiantly presents, periodically, a *revue intime*, poking fun at contemporary mortals and mores. His latest, the work of some dozen or more writers and composers, is called (not unexpectedly, in view of Monk's penchant for numerical titles) *Dime a Dozen*, and is being presented at the Plaza. It has been recorded by Cadence—probably in its entirety, to judge by the playing time of these two discs (approximately one hour and twenty-five minutes).

It is Monk's most ambitious venture, and his best. There are, of course, the inevitable *longueurs*, but on the whole, the material is witty, smart, satiric, occasionally bitter, and for the most part extremely entertaining. One very welcome innovation, because it breaks the monotony of endless musical numbers, is the inclusion of a number of sketches. Most successful of these is William Brown's very effective lampoon of Tennessee Williams' *The Night of the Iguana*, played for all it is worth by a quartet of Monk's hired help. Also by Brown is *From the Top*, a realistic colloquy between a barber and

his customer, which suddenly becomes, by its O. Henry-like twist, a pathetic reminder of a recent political tragedy. Very amusing, though somewhat reminiscent of Beatrice Lillie's *Double Damask* routine, is *Philatelic*, in which a flustered female, unaware of the new postal rates, tries to obtain stamps for an assortment of mailings from an almost equally confused drugstore clerk. In spite of one or two good lines, however, *H. M. S. Brownstone*—in which the owner of a Park Avenue brownstone is faced with eviction to make room for a G. E. building—doesn't quite come off.

The musical numbers seemed to me to be well above the level of those usually encountered in this type of entertainment. The Kennedy family are of course sitting ducks for satirical onslaught these days, and they come in for more than one well-directed attack. In *Alumnae Report*, the whole curriculum of Miss Porter's School has been revised to suit the probable entrance of Caroline, and she turns up again in *P.T. Boat*. Other targets hit with telling effect are Barry Goldwater, Lincoln Center, the invasion of Broadway by British thespians, TV

ratings, and synthetic fiber clothing. Most of the lyrics are neither too "in" nor too far "out," and they seem to have been carefully tailored for the audience one would expect to find at the Plaza. One possible exception is *Collecting of the Plaid*, a musical admonition to patronize A & P stores which offer plaid stamps as a bonus. It is the sort of hobby that I fancy would interest few Plaza customers.

Although all these numbers are performed with enthusiasm by the sextet of performers, it is unfortunate that not one of them has a really good singing voice. The tendency of each song to sound like its predecessor becomes increasingly apparent as the show progresses, and it is, I think, the one serious deficiency in an otherwise most engaging program. The recording, made in a studio before an audience, is not altogether satisfactory (at least in the mono version, which is the only one I have heard). The pair of pianos are too far distant for good balance, and fail to give the performers the support they obviously need. The audience applause is kept to a sensible decibel count—and, for a change, sounds quite spontaneous. J.F.I.



Barry Goldwater

"Chet Huntley Presents
Best of Washington Humor"
Cameo C 1044, \$3.98 (LP).

"Sing Along with JFK."
Reprise R 6083, \$3.98 (LP).



Adlai Stevenson

Jests and Japes from the Nation's Capital

TO MANY A VOTER, Washington has always been the comedy center of the United States. But in the long green wake of Vaughn Meader ("The First Family," Cadence 3060, with more than three million sales rung up, has become the largest-selling LP in history), recording mikes have been blooming along the Potomac like cherry trees.

Far and away the finest example of Federal City fun currently available is Chet Huntley's "Best of Washington Humor," which offers the original all-star cast itself. Huntley, NBC's man in Washington, MCs a choice collection of snippets from actual addresses by JFK, Barry Goldwater, Adlai Stevenson, et al. The standard of wit is very high indeed, but this disc demands of the listener a fair

measure of political awareness: if you don't follow the news, many an allusion will escape you.

In the face of very stiff comic competition from friend and foe, the President manages to steal Huntley's show with his address at the 1962 White House Correspondents' Dinner. This event followed on the heels of the head-on collision between the government and the steel industry, one that left the steel men bloody and very bowed indeed. With timing and delivery that many a Top Banana might envy, Mr. Kennedy took the rostrum and proceeded to parody his denunciation of the steel companies; equating a \$2.50 hike in the price of a dinner ticket—"a decision reached by a tiny handful of executives"—with that in the price of steel, he fashioned a brilliant

take-off on his earlier scathing attack. Every word of it is here, and it is guaranteed to raise a laugh anywhere—even in the offices of U. S. Steel.

Barry Goldwater scores a very close second with a scintillating, satirical speech accepting the presidential nomination of Washington's Alfalfa Club. Here is a full measure of the famous Goldwater charm spiced with slashing wit. Examples: "When anybody asks me how I stand on integration, I have only one answer: 'Where are you from?'" . . . "Surrender hell! I have not yet begun to negotiate."

Brooks Hays, erstwhile Congressman from Arkansas, emerges as a gifted raconteur. His store of homespun—but very incisive—anecdotes more than once recalls Will Rogers at his most cogent. Even Charlie Halleck, GOP minority leader in the House,

flashes a glib, rustic wit. On the evidence, he is being blackguarded by the script-writers of the Ev and Charlie radio show, that heavy-handed report to the nation costarring Halleck and Illinois's Senator Everett Dirksen.

While most of Reprise's "Sing Along with JFK" falls far behind the Huntley album, the lightning of laughter—albeit very bitter laughter—does flash once. By dubbing in chortles and/or hoots at appropriate points in the ill-advised farewell lecture Richard M. Nixon delivered to the press following his defeat in California last November, Reprise has created a masterpiece of political irony. Here, with a sneaky engineering assist, is the former Vice President caught in the act of satirizing himself. While it is very unfair, it is also quite funny. O.B.B.

"I Wanna Be Around." Tony Bennett; Orchestra, Marty Manning, cond. The Ralph Sharon Trio. Columbia CL 2000, \$3.98 (LP); CS 8800, \$4.98 (SD).

This is as fine an album as Tony Bennett has ever made. With no screaming audience to appease, there is none of the effortful vocalism that I thought marred his Carnegie Hall Concert album. He sounds relaxed and happy here. He is in fine voice, and his material (which, incidentally, is on a much higher artistic level than that which he has previously handled) suits him to a T. Add to this the fine support he receives from Marty Manning's large orchestra and the Ralph Sharon Trio, and the disc is a winner all the way. The title song, a masochistic little ditty that Bennett would have turned into a real tear jerker a few years ago, is handled with wonderful restraint. The French songs, by Gilbert Becaud and Henri Salvador, are just about the last things one would expect to find this singer tackling, yet he does so most successfully, particularly in the case of Salvador's difficult *I Will Live My Life for You*. On the swinging side, there is an appropriately taut version of *I've Got Your Number*, and a fine, easy-paced *Let's Face the Music and Dance*. In other words, a little of everything, done by one of the real "pros." J.F.I.

"The Garden of Allah." Yaffa Yarkoni; Trio Bel Canto; George Stratis and His Ensemble. Epic BF 19025, \$4.98 (SD).

Though political gulfs too wide for bridging separate the nations of the Mediterranean world, at least those of its eastern sector find a tenuous unity in this effervescent recital by the Israeli soprano Yaffa Yarkoni. Her songs range from the Greek *Ta Paida Tous Piraëus*—made famous in *Never on Sunday*—through the bouncy Algerian *Mustapha* and the Turkish *Rampe Rampe* to Israel's *Moses*. Miss Yarkoni's linguistic gifts do not quite encompass unaccented Greek or French, but they are almost as impressive as the ebullience she imparts to each selection. A large measure of the album's success, however, derives from the marvelously idiomatic accompaniments devised by George Stratis. Greek airs sound truly Greek, Arabic sound Arabic, and Armenian even sound Armenian. Blending the same set of instruments to attain these particular national sounds is no mean musical feat. Epic's brilliant two-channel reproduction manages to capture every decibel and every nuance. O.B.B.

"Hail the Conquering Nero." Peter Nero, piano; Orchestra, Marty Gold, cond. RCA Victor LPM 2638, \$3.98 (LP); LSP 2638, \$4.98 (SD).

Except for making use of the ominous-sounding Chopin Prelude No. 20, Op. 28 to introduce the morbid *Gloomy Sunday*, and spicing up *Midnight in Moscow* with a soupçon of Tchaikovsky, Peter Nero has taken no classical composers along on this musical global tour. His performances of these song hits from all over the world are full of felicitous touches: e.g., the welding of *The Third Man Theme* into *Mack the Knife*, extremely ingenious in conception and played with a great deal of bravura. Nero's virtuosity is especially notable in the extended version of *Strange Music*. But the *pièce de résistance* is the delicately wrought, lyrical performance of Philippe-Gerard's gem of a song, *When the World Was Young*. The fine orchestrations by Marty Gold are brilliantly realized by the orchestra. The solidity of the sound at both ends of the tonal spectrum, its very natural presence, and the lack of inner groove distortion justify RCA's enthusiasm for its new Dynagroove process. J.F.I.

"Peter, Paul, and Mary (Moving)." Warner Brothers W 1473, \$3.98 (LP); WS 1473, \$4.98 (SD).

The first album made by this young trio of folk singers (WS 1449) lingered long

on the best-seller list, and I'll wager that the new one will outlast it among the top ten. Peter, Paul, and Mary are city-billies with no artistic or ethnic pretensions, but they bring to their trade respect for the rich past and vivid poetry of traditional songs. When they sing the spiritual-derived *Morning Train* and *Man Come into Egypt*, for instance, they strive for no pseudo-Negro effects but give the pieces a new hybrid life that preserves their essential spirit. Again, their *Flora* is far removed from the old Western murder ballad, but the emotional burden of the original comes through intact. Perhaps the finest single band on the record is *Pretty Mary*, a haunting fragment shaped from a bit of *Good-Bye, Old Paint* and a snippet or two of older English provenance. Among other memorable items, the group also gives lusty due to *This Land Is Your Land*, the soaring anthem Woody Guthrie fashioned to the natural beauties of America. In fact, this release proves once and for all that urban folk singers can fully preserve the integrity of their material. Happily, the reproduction here is translucent, the stereo separation impeccable. O.B.B.

"Paris to Broadway." Maurice Chevalier; Orchestra. M-G-M E 4120P, \$4.98 (LP); SE 4120P, \$5.98 (SD).

At seventy-five, an age at which most entertainers have retired to rest on whatever laurels they may have earned, Chevalier is as active as ever, and sounding almost as debonair and *épatant* as he did thirty-five years ago. Even if the voice is now more limited in range and sounds a trifle frayed (but when didn't it?), it is still capable of investing the lyrics of even the most mundane popular song with a feeling of *diablerie*. The absence of most of Chevalier's specialties from this bilingual program of French and American songs (only *Louise* puts in an appearance) is more than compensated for by his slyly humorous performances of *Do It Again*, *You Must Have Been a Beautiful Baby*, and *You're Driving Me Crazy*. At least four of the French songs appear to be new in the Chevalier repertoire and, though sung with his customary relish, do not strike me as being up to some of his earlier successes. There is variation in the quality of sound from band to band, suggesting that the recordings have a different origin, the French songs probably having been recorded in Paris, the English numbers in New York. One or two of the latter may even have been extracted from previous Chevalier albums for M-G-M. J.F.I.



Yaffa Yarkoni: from *Allah's garden*.

"Where Did the Night Go?" The Living Strings. RCA Camden CAL 738, \$1.98 (LP); CAS 738, \$2.98 (SD).

With this splendidly played program of Harold Rome show tunes the Living Strings pay a well-deserved tribute to one of Broadway's most proficient, if least publicized, tunesmiths. Rome's theatre music, from *Sing Out the News* (1938) to *I Can Get It for You Wholesale* (1962), has always been markedly individualistic in style, and many of his most attractive but far from commonplace melodies have made little impression at first hearing. An exception would be the jubilant *F. D. R. Jones* of twenty-five years ago, and possibly *Wish You Were Here* from the musical of the same name, although even that did not take off until Eddie Fisher recorded it. Yet, as this recording proves, how well these Rome songs wear, all of them—but particularly *Fanny*, *Restless Heart*, and *I Have To Tell You*, all from *Fanny*, probably the finest score Rome has written. The two songs from *Wholesale* do not, it seems to me, quite measure up to the others, making me wish that room could have been found for *Along with Me*, a graceful little song Rome wrote for the postwar revue *Call Me Mister*. I have not heard the mono version, but the stereo offers sound of notable clarity, good balance and perspective, and some extremely lush-sounding string tones. J.F.I.

"My Musical Coloring Book." Enoch Light and His Orchestra. Command RS 848, \$4.98 (LP); RS 848 SD, \$5.98 (SD).

The excellence of the stereo sound on Command's series of Stereo 35-mm recordings has been favorably reported on, both by my colleagues and myself, and requires little additional comment. It is still, in my opinion, a sound for other companies to shoot for; and though some may have matched it in the past two years, none has surpassed it. The vivid sonics of crystalline clarity, the perfectly balanced orchestra, and the fine, large-hall acoustical ambience of this present issue make it an aural delight. For his instrumental *arc en ciel*, Enoch Light has used tunes whose titles range through the color spectrum from *Cherry Pink* and *Apple Blossom White* to *That Old Black Magic*. For these Lew Davies has written a series of equally colorful arrangements, less bustling than usual. He has even managed to turn the dreadfully banal *My Coloring Book* into a charming little tone picture, a feat I would have thought impossible. Of course, he didn't have to contend with those infantile lyrics. The performances verge on the virtuosic, with dazzling work by Doc Severinsen on trumpet (his solo on *Ruby* is outstanding), by Tony Mottola on guitar, and Stanley Webb on flute, alto flute, and recorder. J.F.I.

"Paris with Love." Jo Basile, accordion, and His Orchestra. Audio Fidelity AFLP 1938, \$4.98 (LP); AFSD 5938, \$5.95 (SD).

After a series of recordings which paid musical homage to other cities and countries, accordionist Jo Basile and his ensemble return to home base to serenade *La Ville lumière* in an authentically atmospheric concert of French chansons. Although Basile is a virtuoso on his instrument, he carefully avoids indulging in any dazzling displays of technical prowess, so that the performances are extremely well integrated, and notable for excellent musical taste and appropri-

ate style. For some, the beautifully molded versions of *Parlez-moi d'amour* and *Plaisir d'amour* may seem unduly subdued, but few will quarrel with the gaily swinging performance of *Le Danseur de Charleston*, or two fine examples of *bal musette* accordion playing, *Fête musette* and *Conversation musette*, which bring the program to a close. The small ensemble of guitar, xylophone, and rhythm supporting Basile's accordion have been recorded in scintillating stereo, and the disc should prove quite irresistible to anyone suffering from nostalgia for Paris. J.F.I.

"Such Interesting People." Steve Addiss and Bill Crofut. Verve V6-8519, \$5.98 (SD).

This duo is brand-new to records, but it requires no great insight to predict a

bright future for it. Steve Addiss and Bill Crofut are literate, each has a solid musical background combined with a pleasing voice, and their travels across the world for the United States Information Service have broadened both their outlook and their repertory. I have not previously encountered such songs as *Coulter's Candy*, the medieval *Our King Went Forth*, or the Elizabethan *I Saw Her*, and all fall happily upon the ear. The most felicitous selection, though, is a satirical item of their own composition called *Twelve Days with Khrushchev* that, performed a few months ago at a U.N. party, first brought Addiss and Crofut to wide public notice. They wield an equally risible political hatchet in *The Missile Song*. All in all, this is the most unflaggingly entertaining combo to appear in many a month. O.B.B.

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January 26, 1963

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Barbra Streisand: not only a clown.

"The Barbra Streisand Album." Barbra Streisand; Orchestra, Peter Matz, cond. Columbia CL 2007, \$3.98 (LP); CS 8807, \$4.98 (SD).

Barbra Streisand's hilarious performance as Miss Marmelstein in *I Can Get It for You Wholesale* (the high spot of that otherwise mediocre musical) introduced to Broadway a new female clown of unusual talent. Her comedy style, while it evoked memories of Fannie Brice and Beatrice Lillie, has marked individuality. But as habitués of New York supper clubs know—and as this new Columbia album so positively demonstrates—Miss Streisand has another talent. She is a remarkably accomplished singer of popular *Lieder*, with a voice of pure and rather unusual timbre which she uses quite brilliantly in a repertoire running all the way from torch ballads and show tunes to novelty numbers. The overtones she injects into her performances create some unique moods, as in the bitterly ironic performance of *Cry Me a River*, and her almost folk songish version of *A Taste of Honey*. She spins out the long melodic line of Rodgers' *I'll Tell the Man in the Street* most enticingly, and concludes it with a marvelously personal inflection. She trips amusingly through the convoluted Cole Porter lyrics of *Come to the Supermarket* (in *Old Peking*), but takes *Happy Days Are Here Again* so slowly that one feels she does not believe the millennium has yet arrived, or is, for that matter, even around the corner. Except for a slightly over-projected *Soon It's Gonna Rain* this is a consistently intriguing record, not only for Miss Streisand's ingratiating performances, but also for Peter Matz's grateful arrangements, well tailored to suit the singer's style. J.F.I.

"Art of the Koto." Kimio Eto, koto. Elektra EKL 234, \$4.98 (LP).

This release consists largely of Kimio Eto's own compositions and arrangements, in which exotically flavored melodies set to predominantly Occidental scales and harmonies serve as the vehicles for highly individual and bravura koto techniques.

The instrument itself, an ancient Japanese variant on the even more ancient Chinese *ch'in* or lute, has been recorded before, of course, but I've never heard its characteristic qualities displayed so brilliantly. The traditional pieces are fascinating though essentially alien and eventually monotonous to Western ears, but the soloist's own impressionistic

Snow Fantasy and *A Spring*, his florid variations on the folk song *Sakura*, *Sakura*, and his delectably vivacious *Three Children's Songs* are strikingly successful in their harmonious blending of exotic with familiar elements. In many ways the koto suggests a larger, more explosively vibrant guitar, and it is perhaps not extravagant to compare Eto's dexterity, control, and expressiveness to those of Segovia on the more familiar instrument. Elektra's recording is perhaps somewhat hard, but dazzlingly bright and clean.

R.D.D.

"Songs and Sounds of Faraway Places." Philips PCC 201, \$4.98 (LP); PCC 601, \$5.98 (SD).

A stunning anthology of the varied—yet subtly interrelated—music of Europe, Africa, and Asia. Here is a moving Greek pastoral ballad that harks back to a pagan past; a harsh Spanish asturianada that crystallizes all of poverty and sorrow and flickering hope; a Corsican shepherd's song shot with light and shadow. West African voices contrast with the thunder of East African drums; a Bengali flute sounds lonely counterpoint to the sophisticated percussion of a Balinese gamelan orchestra. All were taped in the field and all feature native artists *in situ*. Of its kind this is a splendid release. Readily and effectively it will introduce the casual listener to a dozen exotic and solidly authentic musical idioms. Philips' electronically reprocessed stereo (in field recording, balanced stereo is all but impossible to achieve) is quite acceptable; indeed, it is preferable to the monophonic original. While copious notes and striking photographs deck the album, one regrets the absence of translations and/or texts. O.B.B.

"This Is My Country." Mormon Tabernacle Choir; Alexander Schreiner, organ; Philadelphia Orchestra. Eugene Ormandy, cond. Columbia ML 5819, \$4.98 (LP); MS 6419, \$5.98 (SD).

"This Is My Country." Robert Shaw Chorale; RCA Victor Symphony Orchestra. Robert Shaw, cond. RCA Victor LM 2662, \$4.98 (LP); LSC 2662, \$5.98 (SD).

Coincidental in title and in three selections (*Star-Spangled Banner*, *Columbia the Gem of the Ocean*, *America the Beautiful*), these patriotic choral festivals differ surprisingly in other respects. Columbia's program ranges internationally to include *Land of Hope and Glory*, the *Marseillaise*, *Finlandia* (with Matthews' choral arrangement of its hymnlike tune), the Israeli *Hatikva*, and the Canadian *Maple Leaf Forever*. The RCA Victor program is all-American, including such staples as *God Bless America* in addition to medleys of representative songs of the Revolution, the Civil War, and the contemporary Armed Services.

In performance the Mormon Choir and Philadelphia Orchestra are fervently expansive in the familiar style of their earlier collaborations; and, except for Schreiner's somewhat melodramatic but quite exciting elaborations on *Columbia the Gem of the Ocean*, the settings are similarly orthodox. The much smaller but more professionally expert Shaw Chorale sings more incisively, if with less sheer weight and volume of tone, in characteristically ingenious (if sometimes rather disconcertingly novel) scorings by Robert Russell Bennett. The recordings differ considerably, too—the more conventional full-bloodedness of Columbia's vs. the crystalline clarity, concentrated impact, and quieter surfaces

of RCA's Dynagroove, but in each case the stereo version is the more impressively dramatic. Both releases are accompanied by texts, and it would be a reckless prophet indeed who would dare predict which will command the wider or more enthusiastic audience. R.D.D.

"Curtain Up! More March Favorites." Various Artists. Mercury MG 50325, \$4.98 (SD).

Here is an attractive anthology of lively light symphonic works previously issued in other formats for Mercury. Eastman/Fennell versions of *Crown Imperial* by Walton, *Over the Hills and Far Away* by Grainger, and the *Golden Ear March* by San Miguel; the Detroit/Paray *Trojan March* by Berlioz. Saint-Saëns *Marche héroïque*, and Mendelssohn *Wedding March*; and, perhaps the finest of the lot, the vividly colored Minneapolis/Dorati *Egyptian March* by Johann Strauss II. All of these are played with notable bravura in impressively wide-range recordings which, like many Mercury LPs, are almost too searingly brilliant at times. On most counts, the stereo is preferable. R.D.D.

"Riviera." Bruno Canfora Orchestra. Vesuvius 4412 ST, \$4.98 (SD).

Bruno Canfora leads an Italian orchestra in a languorous, sunny musical tour of that nation's coastal resorts from the Riviera to the Adriatic. Unlike so many of his counterparts in such enterprises, Maestro Canfora keeps his strings under firm control. The arrangements are marvelously free of swooning arpeggios and every voice of the orchestra sounds forth crisply and cleanly. The result is one of the most beguiling tonal excursions to come out of a European studio. *Luna Caprese*, *Love in Portofino*, and *Santa Lucia* all adorn the disc, but perhaps the most attractive offering is a splendid, glittering arrangement of *Volare*. On every count, including sound, the record merits a resounding *bravo!* O.B.B.

"Jalousie, and Other Favorites in the Latin Flavor." Boston Pops Orchestra. Arthur Fiedler, cond. RCA Victor LM 2661, \$4.98 (LP); LSC 2661, \$5.98 (SD).

In this Dynagroove remake of the late Jacob Gade's hit (the work with which Fiedler first won a large following), both conductor and engineers strive so hard for brilliance and sonic bigness that the charming little tango itself is pretentiously inflated—and the miracle of really silent disc surfaces is obscured by over-amplification "roar." Also overlifesize, if less extremely so, are some of the other "favorites": three excerpts from Massenet's *Le Cid*, Gomes' *Il Guarany* Overture, and Morton Gould's melodramatic arrangement of *España Cani*. On the other hand, the less ambitiously, more zestfully treated Guarnieri *Dansa Brasileira*, Codina's jaunty *Zacatecas* March, and Benjamin's vivacious *Jamaican Rhumba* come off delectably both in performance and recording. In any case, the decisive attraction here is the inclusion of a long awaited modern recording of the tuneful, piquantly colored *Danze Piedmontesi* by Sinigaglia—one of my own favorites in the whole Fiedler repertory. This and other of the lightly treated performances are airier in stereo (both here and in a 4-track tape edition) than in mono; *Jalousie* and the rest of the "big" performances, while more sensational in stereo, seem less excessively overblown in monophony. R.D.D.



Cannonball Adderley: "Know What I Mean?" Riverside 433, \$4.98 (LP); 9433, \$5.98 (SD).

Adderley, on alto saxophone, joins forces here with pianist Bill Evans and half of the Modern Jazz Quartet—Percy Heath, bass, and Connie Kay, drums. Evans is the main beneficiary of this arrangement: he escapes the almost somnolent situations that often occur within his own trio. He is working with a strongly propulsive rhythm section and with a saxophonist who needs variety in tempos and moods to lend a semblance of change to his generally unaltering saxophone tone. And variety is created here—from sinewy and swinging settings to the reflective type of thing that Evans likes to do with his own group. Adderley's glibness tends to detract from his playing at up-tempos but when he can catch a mood, as he does on the Benny Goodman theme *Goodbye*, he is unusually effective. And Heath and Kay provide an incomparably flowing foundation.

Curtis Amy: "Tippin' On Through." Pacific Jazz 62, \$4.98 (LP); S 62, \$5.98 (SD).

The influence of John Coltrane's lean, driving saxophone is apparent in Curtis Amy's work, but Amy has a forcefulness quite his own that sets the tone for his solidly built little group. The most important factor in this sextet, other than Amy, is Roy Brewster, a valve trombonist with a broad and vociferous attack. Ron Ayres, a vibraphonist, and John Houston, a pianist, are the other soloists. Brewster and Amy provide a walloping punch, and Houston shows some of the same virility in his strong phrasing of Dave Brubeck's essentially romantic *In Your Own Sweet Way*. These performances were recorded in a club and are occasionally uneven, but the spirit of the musicians never flags.

John Coltrane Quartet: "Ballads." Impulse 32, \$4.98 (LP); S 32, \$5.98 (SD).

Most of these ballads are middling in quality. The best are *It's Easy To Remember* and *What's New*; the remainder run down to *Too Young To Go Steady* and *You Don't Know What Love Is*. In most cases, Coltrane stays fairly close to the melody with a straight, singing tenor saxophone tone. The result, when Elvin Jones can contain the clatter of his drums, is sometimes mildly pleasant but scarcely stimulating or mood-inducing. The best elements of this disc are

McCoy Tyner's easygoing, flowing piano interludes which dress up the slow-moving melodic lines just enough to give them a lift.

Duke Ellington and His Orchestra: "Afro-Bossa." Reprise 6069, \$3.98 (LP); 9-6069, \$4.98 (SD).

Ellington's first disc for Reprise, under an arrangement by which he will supervise his own recordings, is an extremely encouraging omen. Not only is Cootie Williams, the masterful growl trumpeter, back in the band after a twenty-year absence, but Ellington appears to be writing for the ensemble once more rather than for his soloists. The full-bodied, authoritative sound his groups once possessed is heard again, the distinctive colors reappear, and the soloists contribute to the piece as a whole rather than becoming focal points in themselves. In other words, the Ellington band, which has sometimes seemed relatively anonymous in recent years, has regained its Ellingtonian characteristics. It is a happy occasion all around. Paul Gonsalves has been relieved of the necessity of grinding out meaningless marathons on his tenor saxophone and plays with warmth and sensitivity. Johnny Hodges has something more than his usual pastel coloring to contribute, and even Jimmy Hamilton's prophylactic clarinet is more at home as an adjunct of the band than it used to be. Williams is heard only briefly on two numbers, but his mere entrance on *Purple Gazelle* serves notice that a new era of Ellingtonia is on its way. One of the fascinations of this era is bound to be the interplay of Williams and Ray Nance, who took Williams' chair in 1941 and follows him in challenging fashion on *Purple Gazelle*. On this disc Nance shifts to cornet and plays with cutting brilliance all through the collection. Despite the title, the disc has nothing to do with bossa nova, although there is a preponderance of Afro-Latin drumming that eventually becomes monotonous. That, however, is almost the only shortcoming to be found.

Ella Fitzgerald: "Ella Swings Broadway." Verve 4059, \$4.98 (LP); 6-4059, \$5.98 (SD).

For all her vaunted abilities as both a pop and jazz singer, Ella Fitzgerald has to pick her tunes carefully when she is drawing on the musical theatre repertory. The lyrics of Cole Porter or Lorenz Hart seem to have little meaning for her, and in times past this has been

evident in her singing as a sort of dissociated reading-by-rote. Her métier is the simple, direct song—a warm, melodious ballad or a piece of good-natured fun. These she understands and projects winningly. And these are the songs she has wisely chosen for this disc: *Hernando's Hideaway*, *Warm All Over*, *Guys and Dolls*, *Somebody Somewhere*. The arrangements give full latitude to her instinct for phrasing that swings, and the band has a solid ensemble impact.

Bob Haggart and His Orchestra: "Big Noise from Winnetka." Command 849, \$4.98 (LP); S 849, \$5.98 (SD).

Haggart, onetime bassist, arranger, and influential spirit of Bob Crosby's band, has written new big-band arrangements of some of the tunes he originally created for the Crosby troupe, and included here also are a few of his familiar standards. For the most part, he finds interesting new views to take of his old pieces. *The Big Noise from Winnetka*, originally a bass and drum duet, is now an explosive full-band work bristling with growling, Ellingtonian brass. *What's New*, once a trumpet showpiece for Billy Butterfield, becomes an attractive bossa nova featuring Al Klink's tenor saxophone. *I'm Prayin' Humble* and *Dixieland Shuffle* have both taken on added breadth and power in the new versions, but *South Rumpart Street Parade* has lost its rollicking two-beat zest and become a labored and lumpy four-beat affair. Most of Haggart's new arrangements, however, are rousing, full-bodied, and spirited. His band, which includes Doc Severinsen on trumpet and Don Lamond on drums, digs in with gusto.

Mundell Lowe: "Blues for a Stripper." Charlie Parker 822, \$3.98 (LP); 822-S, \$4.98 (SD).

Lowe has rounded up an imposing list of New York musicians to play twelve of his compositions, just as though big swing bands were not supposed to have died off years ago. This group roars with life, propelled by a superb rhythm section (Eddie Costa, Barry Galbraith, George Duvivier, Ed Shaughnessy), with saxophones that purr as they swing and brass that adds tremendous impact. Lowe's pieces are remarkably useful originals, for they give the full band just enough to work with easily and freely while setting up rewarding solo situations ably handled by Lowe on guitar,

Continued on page 88

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Teagarden and His Times— The Early Days Documented



JACK Teagarden has spent the bulk of his career being in the wrong place at the wrong time. The single exception to this proclivity occurred in 1927 when, shortly after arriving in New York, he fell in with members of the Ben Pollack band—one of the most active recording groups of those days. But this association ended in 1933, with his signing on for a five-year hitch with Paul Whiteman. He did this at a time when Whiteman was going out of fashion, when the putative "King of Jazz" was being replaced by the "King of Swing." Once freed of that indenture, Teagarden organized a big swing band of his own, but by then the swing wave had already reached its crest and his band slid into a backwash during the war years. After the war he returned to the status of sideman, when—along with Earl Hines, Barney Bigard, and Cozy Cole—he enabled Louis Armstrong's All-Stars to live up to their billing. For the past decade he has led his own little Dixieland group, a capable combo which has given him a security he lacked in his earlier years but is scarcely an adequate setting for his talents as trombonist and singer.

Teagarden, in short, has played for most of his life in a condition that might be termed "enlightened obscurity." His talent has been so forceful and so distinctively personal that he has been accepted as one of the major figures in jazz even though at times it was difficult to find out where he was or what he was doing. And for this reason, he has never been adequately represented in the various series of jazz reissues appearing since the early days of LP. He could be found tucked away in some of the selections devoted to other jazzmen—with Red Nichols on Brunswick, with Ben Pollack and Eddie Condon on RCA's "X" label, with Benny Goodman on Columbia. And Commodore gave him an LP for his own. But there has been no adequate representation of Teagarden's career—or even part of it—the newly released Epic set. This album covers only the portion up to World War II, but because that is the most diffuse and least accessible period it particularly needs documentation.

This is a fascinating collection in two senses: first, for its evidence of the remarkable consistency of Teagarden's playing over a period of many years and in very varied circumstances; and secondly, as a social chronicle of popular or peripherally popular music during those years. In the late Twenties and early Thirties, Teagarden and the members of the Pollack pool ground out recordings of all kinds, from sweet dance discs to undisguised jazz. They were billed as Jimmy McHugh's Bostonians, Mills' Mer-

ry Makers, the Whoopee Makers, or Goody and His Good Timers. All these groups are represented here, along with one selection that serves as a poignant reminder of the adventurousness of record buying thirty years ago. This is a piece attributed to "The Cloverdale Country Club Orchestra," and it starts out innocently enough as a bland and bouncy dance treatment of a contemporary pop tune, *Chances Are*. Suddenly the distinctive voice of Jack Teagarden is heard singing a chorus with Fats Waller's lissome piano swinging along behind him, and then Teagarden unsheathes his lusty trombone and sets the Cloverdale Country Club on fire. You never could tell in those days what might lie behind such innocuous group names.

Later, during his Whiteman years, Teagarden was presented as a singer with orchestra, producing his laconically attractive versions of *A Hundred Years from Today*, *I Just Couldn't Take It Baby*, and *Stars Fell on Alabama*. He was also part of the troupe of Whiteman sidemen who, like the earlier Pollackites, recorded pop tunes, novelties, and jazz, usually under the leadership of Frankie Trumbauer.

It is interesting to find, in the course of listening to this album, that some rational selective process really is at work in jazz. Although the groups with which Teagarden recorded during the ten years from 1928 to 1938 were studied with familiar names, only the two players now best known—Teagarden and Benny Goodman—are always immediately commanding and distinctive whenever and under whatever circumstances they are heard.

The inclusion of seven pieces by Teagarden's big swing band (all recorded in its earliest stages in 1939) makes this the first adequate showcase the group has ever had. Given the opportunity and proper material, it was an extremely good band and deserved a far better fate than the obscurity into which it fell. The set also offers four pieces recorded by Teagarden with a small group led by Bud Freeman in 1940—the last bright period in his career until he joined forces with Louis Armstrong seven years later.

"King of the Blues Trombone" does not, of course, present the whole Teagarden story even within the period it covers. It is, of necessity, limited to those recordings to which Columbia currently has access. But it tells a great deal of a history that has badly needed telling and, particularly through the early pop discs, makes the majesty of Teagarden's talent more impressive than ever.

JOHN S. WILSON

"King of the Blues Trombone." Jack Teagarden. Epic 6044, \$11.96 (Three LP).

HIGH FIDELITY MAGAZINE

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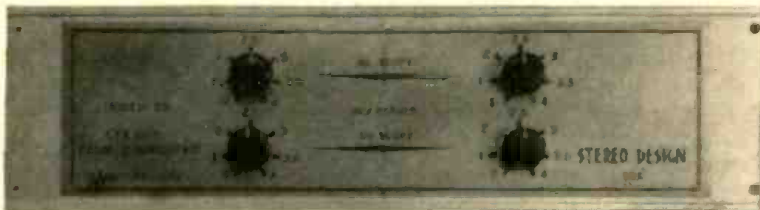
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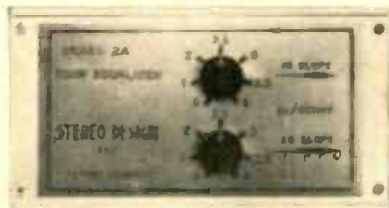
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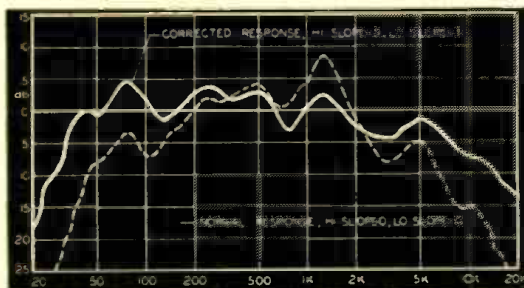
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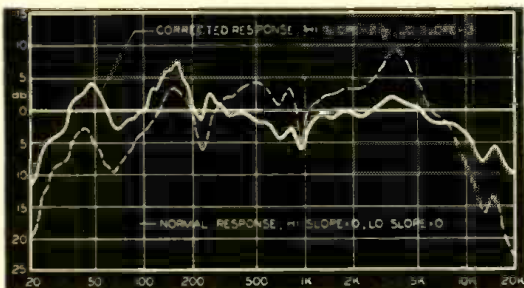
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CIRCLE 91 ON READER-SERVICE CARD

Continued from page 85

Clark Terry and Joe Newman on trumpets, Costa on piano and vibes, and Phil Woods on alto saxophone.

Singleton Palmer and His Dixieland Band: "At the Opera House." Norman 106, \$4.98 (LP); 206, \$4.98 (SD).

Here is a remarkable band playing traditional jazz repertory with a lightness and life that makes it appear as if the musicians had only recently discovered such pieces as *Dixieland One-Step*, *Beale Street Blues*, *A Closer Walk with Thee*, and *Wabash Blues*. What's more, this is achieved with a tuba in the rhythm section and, instead of adding dead weight to the band's rhythm as so often happens,

this touch of brass actually contributes to its light and airy quality. Singleton Palmer is the player who turns this happy trick. He is helped by a rough and lusty trombonist, Leon King, who enlivens every piece. The ensemble as a whole plays with a strong sense of unity and an obvious delight in the proceedings.

Artie Shaw and His Orchestra. "One-Night Stand." RCA Camden 584, \$1.98 (LP).

This reissue of Shaw's successful swing band of the late Thirties and his big studio group of 1940 shows that the former, at least, has sustained the passage of time extremely well. This band had a remarkable mixture of suavity and propulsiveness never recaptured by his later groups. And, as several of these selections remind us, Shaw had a particu-

larly provocative tenor saxophonist in George Auld. One can only be impressed again, too, at the skill of Helen Forrest in meeting the special demands placed upon a band singer. One selection, *Confessin'* (never issued before), is played by an unusual group—Red Allen, J. C. Higginbotham, Benny Carter, Shaw, a rhythm section, and twelve strings. Considering the personnel, it is a strangely subdued performance.

Gene Shaw Quintet: "Breakthrough." Argo 707, \$3.98 (LP).

When a set of Charlie Mingus performances recorded in 1957 was dusted off and released for the first time by RCA Victor last year as "Tijuana Moods," Mingus commented in his liner notes on the very effective playing of trumpeter Clarence Shaw. According to Mingus, Shaw disappeared shortly after the recording and had not been heard of again. His eventual destination, it now turns out, was Detroit, where he dropped the name Clarence in favor of Gene. In this guise he leads his own group here. One can hear in his playing suggestions of Miles Davis, a relatively common model these days, and distinctly more than a suggestion of Clark Terry, a quite uncommon one. The net result is a singing, swinging style that is extremely attractive. His group is relaxed and unhurried, and gives evidence of having played together enough to be mutually responsive. Its homogeneity is reflected in the manner in which both tenor saxophonist Sherman Morrison and pianist James Taylor echo Shaw's easygoing, melodic style without seeming to be deliberately copying him.

George Shearing Trio: "Jazz Moments." Capitol T 1827, \$3.98 (LP); ST 1827, \$4.98 (SD).

Last year Shearing acquired two-thirds of the onetime Ahmad Jamal trio—bassist Israel Crosby and drummer Vernell Fournier—and, in an apparent effort to break away from the piano-vibraphone-guitar sound with which he had worked most of the time since 1950, he recorded this set with Crosby and Fournier. It proved to be Crosby's last recording date, for he died shortly afterward. He had first come to prominence in 1935 at the age of sixteen, when he recorded *Blues of Israel* with a group led by Gene Krupa. Twenty years later he became the rhythmic and even the melodic core of the Ahmad Jamal Trio, allowing Jamal freedom to pursue the personal style of piano shorthand that raised the group to broad popularity. In these performances with Shearing, Crosby gets relatively little opportunity to provide that kind of virtuosic pulsation, for Shearing is unable to shed the hackneyed mannerisms to which he has chained himself for more than a decade. The disc's title implies that Shearing is trying to recapture his jazz past, but most of the selections drone along in the familiar pattern. But there are some heartening final glimpses of Crosby producing Shearing along on *Wonder Why*, setting a beautifully full-bodied figure on *What Is This Thing Called Love*, and recalling, with his introduction to *Blues in 9/4*, his early *Blues of Israel*.

Teri Thornton: "Somewhere in the Night." Dauntless 4306, \$3.98 (LP); 6306, \$4.98 (SD).

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a clean, clear, open voice, dark-timbred and generally unforced. She has range and power at her command when she wants to use them, and she can throttle down to an intimately insinuating manner without losing texture or body. In addition, she phrases sensitively, with the kind of innate swing so valuable to Ella Fitzgerald. Her performances on this disc are not always consistent, but even her lesser efforts are better than those of most new singers who find their way into recording studios these days. Her main flaw at the moment is an apparent self-consciousness, reflected in an overdeliberateness. Time and guidance should correct this, however. She gets good support from arrangements written and conducted by Larry Wilcox.

George Wein's Newport Jazz Festival All Stars: "Midnight Concert in Paris." Smash 27023, \$3.98 (LP); 67023, \$4.98 (SD).

Despite somewhat shifting personnel, Wein manages to maintain one of the most consistently amiable jazz groups to be heard nowadays. Even their least distinguished performances are passably pleasant, and when the mood and momentum are right they produce some very exciting jazz. At this Paris concert in April 1961, the right conjunction of mood and momentum occurs on *Sweet Georgia Brown*, as Ruby Braff on cornet and drummer Buzzy Drootin combine to get the group off winging, and the other soloists—Pee Wee Russell and Vic Dickenson—sustain the attack. After that, however, the concert becomes a *comme ci comme ça* affair with spots of mellow or ripping Braff, some provocative low register clarinet mulling by Russell, and one of Wein's light-hearted, walloping piano solos to offset some rather routine passages. Still, it's never less than pleasant.

Paul Winter Sextet: "Jazz Premiere: Washington." Columbia CL 1997, \$3.98 (LP); CS 8797, \$4.98 (SD).

Winter's first disc (Columbia CL 1925; CS 8725) focused on bossa nova and indicated that this young group, just out of college, had a great deal of potential. That debut disc, it now turns out, was not the product of the sextet's actual first recording session. The first session, along with a more recent one, makes up the present disc, whose title refers to the group's appearance at a White House concert. This is by far the more impressive collection. Here is a small band with drive and gusto, a band able to create an impressive amount of interesting original material, and one which does not believe in simply stringing together a series of solos between an ensemble opening and closing. Things happen all through this disc. The ensemble playing is, once again, particularly good. Its crispness and drive have an electric impact that serves to bolster the soloists in their flights. The soloists are somewhat inconsistent, which may be attributable to the fact that there were two separate sessions. Winter on alto saxophone and Dick Whitsell on trumpet are, in their better moments, strikingly forceful performers. Les Rout, baritone saxophone, and Warren Bernhardt, piano, are very uneven, although both give evidence that their playing is taking more positive shape. The most imposing individual in the sextet is bassist Richard Evans, who not only provides a solid core for the rhythm section but also contributes three imaginative originals.

JOHN S. WILSON

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CIRCLE 63 ON READER-SERVICE CARD

by R. D. DARRELL

the tape deck

The following reviews are of 4-track 7.5-ips stereo tapes in normal reel form.

BARTOK: *Concerto for Orchestra*

Boston Symphony Orchestra, Erich Leinsdorf, cond.
• • RCA VICTOR FTC 2130. 36 min. \$8.95.

Leinsdorf's first Boston release—this powerful, lucid, rather grimly humorless version of the Bartók Concerto—signals radical changes in the orchestra's character and in the sonic and acoustical qualities of Symphony Hall recordings. The new orchestral traits naturally reflect the conductor's own, somewhat sternly *Konzertmeister* executive personality: superb precision and choir balancing, cooler tonal coloring than that of the Koussevitzky and Munch eras, scant subtlety and grace, but often overwhelming dramatic power. Many of these are enhanced by, and perhaps partly the result of, the new recording technology, in which the hall's reverberation seems to have been somewhat damped, the players reassembled more cohesively on the stage, and the miking apparently closer.

I'm not as well pleased by the changes as my colleague Robert C. Marsh (in his March review of the disc edition). Yet while regretting the loss of airiness and acoustical warmth, it's impossible for me not to be impressed by the more sharply contoured sonics, by the authentic perspective (in depth as well as laterally), and by the extremely realistic presence and clarity. Nevertheless, this reel can't—for me at least—supersede the technically less overwhelming, but interpretatively more lyrical, genial, and ironic Haitink version for Epic.

BERLIOZ: *Symphonie fantastique*, Op. 14

Philadelphia Orchestra, Eugene Ormandy, cond.
• • COLUMBIA MQ 496. 49 min. \$7.95.

Orchestre National, André Vandernoot, cond.
• • COMMAND CC 11009. 41 min. \$7.95.

Each of these boasts some special appeals, but neither is wholly satisfactory.

Admirers of Ormandy's *Fantastique* (long a favorite on LP) will of course delight in his present stereo version, but to my ears his new reading seems curiously lacking in dramatic conviction, with nervous mannerisms and exaggerated contrasts and "surges." Recording and processing are excellent, save for some residual tape-motion noise in the quietest passages. This is also true of the Command reel—one even more spectacular sonically. Students of orchestration may argue that no other technically outstanding *Fantastique* recording (on tape or disc) reveals details of scoring with more microscopic clarity. But the "spotlighting" lure is excessive and unnatural, and the performance itself lacks both integration and dramatic (though not sonic) excitement. The best of several fine reel choices is still Munch's of last December—one also preferable for the avoidance of the slow movement break present in both of the present versions (and, indeed, in most others).

BIZET: *Carmen*

Victoria de los Angeles (s), Carmen; Janine Micheau (s), Micaela; Nicolai Gedda (t), Don José; Ernest Blanc (b), Escamillo; et al.; Chorus and Orchestra of Radiodiffusion Française, Sir Thomas Beecham, cond.

• • ANGEL ZC 3613. Two reels: approx. 81 and 80 min. \$21.95.

Miracles *can* happen! This is not only the long awaited first *Carmen* on tape (and, if memory serves, the only reel representation of the late Sir Thomas Beecham) but a historically outstanding recording that few of us ever expected to be made available in this medium. And how exciting it is! De los Angeles is not, of course, the stereotyped Carmen, and perhaps none of the other leading singers is outstanding, but they all sing well (the protagonist often superbly) and enact their roles with conviction. The recording, originally released on Capitol discs in 1960, is a still admirable example of first-rate technology: transparent and beautifully balanced, though it does not exploit motion or stage action, and excellently processed with minimal surface noise and preëchoes. (Some intrusions of background hum in the fourth side ap-

parently stem from the original master.) But the whole is far greater than the sum of its parts: this is primarily Sir Thomas' personal triumph, a memorial to his artistry, enthusiasm, and individuality which will be indispensable to every collection of outstanding tape treasures.

GILBERT and SULLIVAN: *Ruddigore*

Jean Hindmarsh (s), Rose Maybud; Thomas Round (t), Richard Dauntless; John Reed (b); Sir Ruthven Murgatroyd; et al.; D'Oyly Carte Opera Company Chorus; Orchestra of the Royal Opera House, Covent Garden, Isidore Godfrey, cond.

• • LONDON LOH 90056 (twin-pack). 86 min. \$12.95.

The sixth G & S operetta taping is perhaps the best of all for the freshness with which the music is reanimated by the present-day D'Oyly Carte Company's gifted young singers. Certainly it ranks with the *Iolanthe* of last November as the most vividly and lucidly recorded, and the present reel is an even better example of tape processing. Like the earlier *Mikado* and *Pirates*, this performance omits the spoken dialogue—a policy change (since *Pinafore*, *Iolanthe*, and *Patience* releases) which has been hotly debated by British discophiles in the correspondence columns of the *Gramophone*, but which will probably be of less moment to most American tape collectors.

HANDEL: *Concertos for Organ and Orchestra: Op. 4, Nos. 1-6; Op. 7, Nos. 1-6*

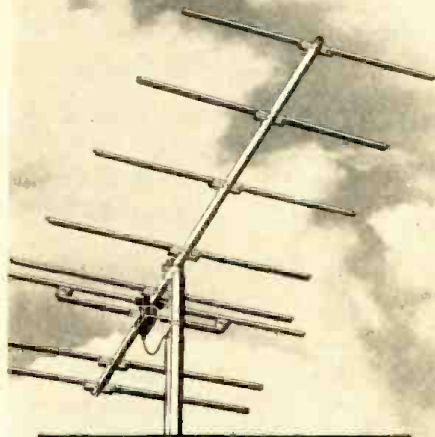
Karl Richter, organ; Chamber Orchestra, Karl Richter, cond.

• • LONDON LCK 80111/12 (two twin-pack reels). 78 and 77 min. \$11.95 each.

Even if you're not normally much interested in the baroque repertory, or if you labor under the mistaken notion that Handel's Organ Concertos rank among his minor works, I beg you to sample, at least, these delectable reels. The works reveal an inexhaustible flow of melodic

Continued on next page

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THE TAPE DECK

Continued from preceding page

invention and muscular vitality, and the performances are ideally animated, controlled, and colored. The organ of St. Mark's Church, Munich, is thrilling in both its delicate piquancies and pealing sonorities, and the warmly reverberant and pellucid London recording is sheer sonic enchantment throughout. Richter did well with a Bach-Liszt organ reel a couple of years ago, but the present release represents him in far more communicative fashion and warrants a ranking at the very top of the organ repertory on tape.

HANDEL: *Messiah*

Eileen Farrell, soprano; Martha Lipton, contralto; Davis Cunningham, tenor; William Warfield, bass; Mormon Tabernacle Choir; Philadelphia Orchestra, Eugene Ormandy, cond.

• • COLUMBIA M2Q 510. 108 min. \$11.95.

This belated taping of Ormandy's abbreviated *Messiah*, first released on discs in 1959, offers no competition to the full-length, less inflated Boult/London and Scherchen/Westminster versions. Ormandy uses his own revamping of what seems to be the Victorian Prout edition, very large choral and orchestral forces, and a traditional (also Victorian) interpretative approach. All this is legitimate enough, if affording little inkling of the original character of the work, but it's hard to forgive the deletion of some twenty sections or the generally methodical nature of the performance. The recording is powerful but somewhat opaque, and the usually suave Philadelphia strings are given an unnatural edginess. The prime appeals here are Miss Farrell's soprano solos, especially "I Know That My Redeemer Liveth" (recorded when her voice was at its very best), and the fact that this cut version costs considerably less than the complete ones.

MAHLER: *Symphony No. 1, in D* (*"Titan"*)

Boston Symphony Orchestra, Erich Leinsdorf, cond.

• • RCA VICTOR FTC 2129. 53 min. \$8.95.

MAHLER: *Symphony No. 9, in D* *minor*

Columbia Symphony Orchestra, Bruno Walter, cond.

• • COLUMBIA M2Q 516 (twin-pack). 81 min. \$11.95.

Although each of these early and late Mahler masterpieces has been taped before (for Everest, now via Alphatape, by Boult and Ludwig respectively), the previous reels are scarcely competitive. Walter's Ninth, indeed, is quite above any competition, since no one else can rival his long association with and special insights into the composer—and especially into the poignant musical expressions of renunciation and affirmation in the present work. Columbia's West Coast orchestra has never played more radiantly than it does here, nor has it been more richly and broadly recorded. And if the reel purchaser is not given the

bonus of a rehearsal-session and interview document which accompanied the first disc editions of a year ago, he does benefit by immaculate tape processing and by the elimination of the second-movement break.

The Leinsdorf reel presents an evaluation problem: first, because the recent Walter disc version of the *Titan* Symphony undoubtedly may be expected shortly on tape; secondly, because the extraordinarily dramatic power, presence, and precision here are not necessarily best suited to the music. Provisionally, I dare recommend this reel only to listeners not previously particularly familiar with Mahler. To them it may prove a more exciting introduction than any other available. I suggest that others postpone a decision until the Walter taping appears. One point must be made, though, in favor of the present version: the merits of Dynagroove master equalization techniques are clearly evident in the apparent expansion of dynamic range and enhanced clarity of sonic textures. Flawless, preëcho- and spillover-free processing helps to make tape and disc an almost identical match.

MOZART: *Concerto for Flute, Harp, and Orchestra, in C, K. 299*

†Telemann: *Suite for Flute and Strings, in A minor*

Julius Baker, flute; Hubert Jelinek, harp; I Solisti di Zagreb, Antonio Janigro, cond.

• • VANGUARD VTC 1659. 53 min. \$7.95.

Two tape firsts that are more than normally welcome, as there have been relatively few really good tapes starring the flute. (Concertapes' Mozart Flute Quartets with Samuel Baron are a notable exception.) Thanks to the matched artistry of Baker, Janigro, and the Vanguard engineers, the present examples miss perfection in only one respect—the somewhat thin tone of the harp's upper register, for which perhaps Jelinek is partially to blame. Despite this minor flaw, the lyrical Mozart concerto is endowed with more substantial musical vitality than in any other recorded performance I know; while the vivacious Telemann Suite, done with tastefully controlled but thrilling bravura, serves as an ideal introduction to a composer who is inexorably damned with faint praise in most history books. How far from "pedestrian" he is at his best is manifest here—and if you hanker for further proof it will be well worth your while to go back to the earlier Janigro all-Telemann program on Vanguard VTC 1632.

TCHAIKOVSKY: *The Nutcracker, Op. 71*

London Symphony Orchestra, Antal Dorati, cond.

• • MERCURY (via Bel Canto) ST 2-9013. Two reels: approx. 41 and 39 min. \$11.95.

With five *Nutcrackers* complete on single reels, even the belated appearance of the long admired reading by Dorati (who was the first to record the entire ballet and has recently re-recorded it in stereo) might seem superfluous—especially since it disdains the convenience of the usual twin-pack format. The price, however, is the same as the others (except the cheaper but less distinctive Abravanel version for Vanguard); the recording

here is the most transparent and flawlessly processed; and Dorati's performance is surely the most vivaciously balletic of all. But even Dorati can't quite match either the festive drama of the Ansermet/London version or the atmospheric magic of Rodzinski's for Westminster. He does effectively supersede the Irving/Kapp taping, however, so the choice remains still a three-way tossup, to be decided by one's personal predilections. But unless you have a special susceptibility to either the Ansermet or Rodzinski interpretative approaches, or object to three side breaks, the sonic purity of the present release probably makes it the safest first choice today.

"Irving Berlin Selections." Enoch Light and His Orchestra. Command RS 840, 35 min., \$7.95.

"Dick Hyman and His Trio." Command RS 832, 39 min., \$7.95.

Although the Berlin spectacular was recorded in Carnegie Hall, the acoustical ambience has been somehow de-oxygenated to leave little of the expansive warmth of the *Carousel* and Pittsburgh Symphony releases. The sonics here, sensational as they may be for brilliant clarity, recall the glassy sharpness and extreme separation of the early "persuasive percussion" era. So, too, do the frantic ingenuities of Lew Davies' scorings, in which no one "effect" is sufficient for more than a phrase or two. Even Berlin's best tunes can't survive such kaleidoscopic—or is it atom-smashing?—treatment.

I like far better the more modest trio reel in which the recording is also markedly stereoisitic (pianist on the left, bass and drums on the right) and not particularly warm, yet just as clean and far more natural-sounding—despite the fact that 35-mm magnetic film masters do not seem to have been utilized here. Hyman himself commands a variety of vivacious and expressive styles; his sidemen (especially bassist Joe Benjamin) are given frequent opportunities to demonstrate comparable skills; *Lost in the Stars* and *Lazy Afternoon*, no less than the bouncier *Down Home Melody*, *Somebody Stole My Gal*, and *42nd Street* come off particularly well. Fewer preëchoes than in the Berlin reel, but there is one faint whisper of reverse-channel spill-over on the second side.

"Georgia Brown Sings Kurt Weill."

With Orchestra, Ian Fraser, cond. London LPM 70061, 36 min., \$6.95.

The female lead in *Oliver* reveals new aspects of a highly individual talent in this fine collection of early and late Weill show tunes. The German songs are particularly well done (although I wish she had sung more of them in the original language, which she handles admirably), and if the Broadway selections are more uneven, Miss Brown's often quite original treatments are always interesting. Similarly, Fraser's clever, mild jazz arrangements, while certainly no improvement on the starker Weill originals, are never dull. It takes a daring singer to compete with Lotte Lenya and Gertrude Lawrence in this repertory, and some of the present attempts to do so are honorable failures. But at her best (in dramatic presentations of *Surabaya Johnny* and *Pirate Jenny*, a haunting

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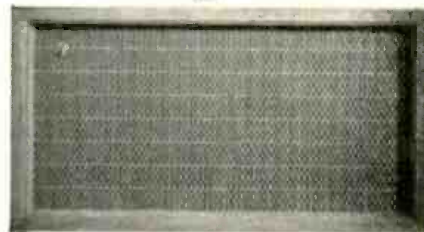
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THE TAPE DECK

Continued from preceding page

Fürchte dich nicht, and a thrilling *Mack the Knife*) Miss Brown reveals a scarcely less magnetic personality all her own. She wins my vote as the most promising new singer of 1963!

"Hail the Conquering Nero." Peter Nero, piano; Orchestra, Marty Gold, cond. RCA Victor FTP 1175, 39 min., \$7.95. I understand that this is a best seller on Dynagroove disc, and it should be a comparable hit on tape—if only for the imperious ring of its solid piano and orchestral sonics. It provides irrefutable evidence that on tape as well as discs there is enhanced realism in the Dynagroove technique. The performances in-

clude some of Nero's best. (as well as several in which his vehemence gets somewhat out of hand): showy but infectiously exciting elaborations on *My Bonnie Lies Over the Ocean*, a gripping combination of *Gloomy Sunday* with Chopin's Prelude No. 20, a blueslike *Londonderry Air*, a romantic *When the World Was Young*.

Incidentally, my praise of the technical qualities here is equally applicable to the other tape editions of the various Dynagroove light classic and popular releases I reviewed last month and this in their disc versions. Except for occasional preëchoes, the reels are the aural image of their SD counterparts, and every tape collector will want to investigate at least some of these programs, which include Shaw's "This Is My Country" and Fiedler's "Jalousie and Other Favorites"

(FTC 2132 and 2134, \$8.95 each); Schory's "Supercussion," Ramin's "New Thresholds of Sound," Gold's "Soundpower," and the "Cascading Voices of the Hugo and Luigi Chorus" (FTP 1168, 1180, 1192, and 1193 respectively, \$7.95 each).

"Hoedown." The Fantastic Fiddles of Felix Slatkin. Liberty (via Bel Canto) LT 14024, 26 min., \$7.95.

Anyone who relished Arthur Fiedler's "Pops Roundup," with its symphonic elaborations on cowboy and frontier fiddle tunes, will delight in the somewhat less inflated, even more ingenious and zestful settings here of *Turkey in the Straw*, *Golden Slippers*, *Chicken Reel*, *Listen to the Mockingbird*, and other old favorites. Amerigo (Ricky) Marino's deft, never pretentious scorings are based on a careful study of authentic fiddling styles; the late Felix Slatkin's performances are perhaps the most exuberant and dazzlingly virtuosic of his long recording career; and the clean stereoism makes the most of the timbres, sonorities, and delectable antiphonal interplays here. As a guaranteed cure for blues or boredom, this tape has my unqualified testimonial!

"The Magic World of Gordon Jenkins." Gordon Jenkins and His Orchestra and the Ralph Brewster Singers. Columbia CQ 485, 44 min., \$7.95.

Aficionados of Jenkins' *Manhattan Tower* score (three excerpts from which are featured here) and varied compositions in other veins (including the expressive *Girl on the Rock*, and a plaintive *When a Woman Loves a Man*) will revel in his unabashed sentiment. The rich orchestral and choral performances, often featuring the composer-arranger as one-fingered piano soloist, are impressively recorded in well-spaced stereoism, and probably most listeners will be too entranced to notice that there are far too many preëchoes on Side 1 and bits of background hum and spill-over on Side 2.

"Mutiny on the Bounty and Other Film Themes." Film Spectacular Sound Track Orchestra, Nicholas Andriano, cond. Ambassador T 15, 28 min., \$3.98.

"Say It with Rhythm." Magic Violins with Twin Pianos. Ambassador T 4, 32 min., \$3.98.

These are technically impressive and obviously up-to-date recordings, strong, clean, and effectively stereogenic. Moreover, the tape processing here is first-rate, the arrangements generally effective, and the presumably European performances both spirited and attractively colored. Budget-conscious tape collectors will be well advised to investigate this new low-priced series—which I assume includes at least a dozen other releases, although no information on these has yet been forthcoming.

"On My Way and Shoutin' Again." Count Basie and His Orchestra. Verve VSTC 284, 35 min., \$7.95.

For his Verve debut Basie has turned to Neal Hefti for all arrangements and originals, and the materials prove to be ideal in revealing a matured integration of the band's current personnel. The solo and ensemble flute playing is effectively exploited, as is the Count's own tautly delicate pianism; but, best of all, the old Basie charm (if not, alas, the drive) is superbly reanimated. I was captivated throughout by the sheer lilt



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and *joie de vivre* of the music making here, and if I had to name a special favorite I'd be hard-pressed to choose. Verve's engineers and the UST processors evidently were inspired, too, for the former contribute a translucent sonic medium and the latter immaculately quiet and preecho-free tape duplication.

"Our Man in Hollywood." Henry Mancini and His Orchestra. RCA Victor FTP 1164, 33 min., \$7.95.

"Our Men in San Francisco." The Limelinters. RCA Victor FTP 1165, 45 min., \$7.95.

"Our Man from Italy." Sergio Franchi, tenor; Orchestra, Henri René, cond. RCA Victor FTC 2136, 37 min., \$8.95.

Two very good programs, plus one that strives too hard for popularity, in RCA Victor's current "ambassadorial" series. Mancini's is particularly recommended to sonic connoisseurs, for the film hit tunes are scored with exceptional inventiveness, as well as excellently played and recorded. Hear, for example, the odd *Walk on the Wild Side* with four bass flutes, the bright *Brothers Grimm* Theme with four piccolos, the atmospheric *Taras Bulba* Theme with Almeida's Portuguese guitar, to mention but a few.

The Limelinters' live concert at the hungry i was acclaimed, in its disc edition, by O.B.B. in April; all I need do here is endorse his praise of such wide-ranging materials and performances, share his discomfort in the too extended spoken introductions and ad libs, and note that the tape processing—apart from very slight *préchoes*—is first-rate.

Sergio Franchi has unfortunately been persuaded, in his second release, to include two songs in English. His accent and enunciation aren't bad, but the excess of emotional fervor is hard to take—except perhaps by devotees of the late Mario Lanza, for whom this program seems to have been custom-tailored.

"The Phoenix Singers." Milton Okun, cond. Warner Brothers WSTC 1485, 30 min., \$7.95.

"Songs of Woody Guthrie." Cisco Houston, with banjo, mandolin, and fiddle. Vanguard VTC 1656, 47 min., \$7.95.

A debut and a "classic" program which between them serve to emphasize the range and variety of what is so loosely called folk music. The Phoenix Singers—Roy Thompson, Ned Wright, and Arthur Williams—prove to be considerably more than a copy of the Kingston Trio. Whichever one of them sings bass is a real discovery, and indeed the ensemble as a whole has a freshness and verve that puts it in the front rank in this field. The program is better varied (and less commercialized) than those of most competitors. Witness particularly so charming a gem as *Lovely Choucoune* (with verses in what I take to be Cajun, as well as in English), the oddly rhythmized and intricate *Little Rosie*, and by far the jolliest non-Aussie version of *Waltzing Matilda* I've ever encountered.

It is saddening that the first tape representation of Cisco Houston should be a memorial, both to the eloquent soloist, who died shortly before this program was released on disc in 1961, and to the silenced voice of that great musical spokesman for the dispossessed Woody Guthrie, who lies hopelessly ill in a New Jersey sanatorium. Except for Guthrie himself, no one could sing these ballads of Depression days with the simplicity and poignance of Cisco. Happily, there are a few other collections of his art-

istry available on Vanguard discs, and every *aficionado* of genuine Americana will surely join me in hoping that these too will be made available on tape as well.

"Rapture." Johnny Mathis; Orchestra, Don Costa, cond. Columbia MQ 491, 43 min., \$7.95.

Male torch singers normally leave me lukewarm at best, and I remain immune to the appeals of the present soloist's romantic throbbiness and to the enhancements of the echo chamber. Nevertheless, I'm forced to concede that those who like this sort of thing will unquestionably revel in it here, thanks to Mathis' personal persuasiveness, the appropriate choice of selections, and perhaps especially to Costa's deftly turned arrangements.

"Zounds! What Sounds!" Dean Elliott and His Orchestra. Capitol ZT 1818, 33 min., \$6.98.

The title has been used before, as has the basic gimmick (combining odd sound effects with more orthodox orchestral textures). But the zany elements are so cleverly integrated and the *jeux d'esprit* brought off with such saucy wit that I've relished this program more than anything of its kind since Jack Fascinato's "Music from a Surplus Store" of the early stereo era. The masterpiece here is the musical use of a cement mixer, no less, in *I Didn't Know What Time It Was*; but also inspired are the rhythmic tape gobblings in *It's All Right with Me*, and the lively harpsichord playing throughout. Add extremely vivid stereoism and excellent tape processing—and the results are irresistible.

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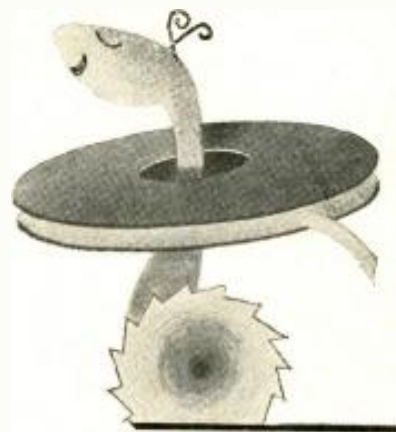
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PROFESSOR BORODIN

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When he died suddenly from heart failure, in February 1887 at the age of fifty-three, not only *Prince Igor* but also a newly begun Third Symphony lay unfinished, and his Second Symphony was in proof stage of publication (although it had been performed repeatedly during the previous ten years). The Second Symphony was "seen through the press" by Rimsky-Korsakov and Glazunov (but not "edited," "corrected," or "orchestrated," as scores and record albums of the First and Second Symphonies still erroneously claim), and these friends also completed and revised *Prince Igor* and the two extant movements of the Third Symphony. Their work involved fulfilling to the best of their ability Borodin's intentions as far as they were known from written sketches or from their recollections of his playing at the piano. and there is no evidence to show that his music was subjected to the same sort of "improvements" that Rimsky meted out to *Boris Godunov*, for example.

One of the greatest demonstrations of Borodin's qualities as a composer and a man lies in the place he occupied in the affection of his friends. The "Mighty Handful" or "The Five" to which he belonged was, in its latter stages at any rate, far from being the unified band of fellow thinkers that it is usually made out to be. The common ground on which they met at the outset of their association soon became an arena of rivalries, jealousies, and differences of opinion; yet if there was one member who acted as a binding link and a rallying point, it was Borodin, whose music had a quality that satisfied opinions and tastes ranging from those of the ultramodern Musorgsky to those of the strict traditionalist in matters of composition, Rimsky-Korsakov. This wide appreciation of his works is understandable; for although the extreme popularity of his best-known pieces has tended to obscure the fact, Borodin's music is a remarkable blend of the bold and original with an almost classical quality of clarity and melodic appeal. The Second Symphony (the first two movements especially), the *Polovtsian Dances* and March, several of the songs, and countless small examples from other works, all serve to earn him a reputation as one of the great nineteenth-century originals and innovators, and his direct influence can be traced not only in the works of fellow countrymen (Glazunov, Rachmaninoff, Khachaturian, et al.) but also in Debussy, Ravel, Sibelius, Nielsen, and even early Stravinsky (e.g., *Firebird*). So far, his music has not been, and is unlikely to be in the future, affected by changes in musical fashion, inasmuch as its emotional content (if not reaching the greatest profundity) is objective and universal. Surely we are in the debt of this amiable and long-suffering Professor of Chemistry who for his own pleasure concocted in his musical retort during limited periods of off-duty an irresistible mixture of exotic harmonies and sensuous melody.



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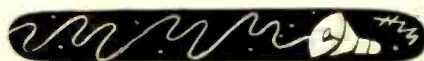
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The ultimate refinement is to scrap any pretense whatsoever of working for somebody else, and build your own independent record company around yourself. Long ago Frank Sinatra started his own firm, Essex Productions, which produced his discs for Capitol Records. This was a valuable form of tax shelter, as the singer's lawyers pointed out. Essex is still making all Sinatra's records, but it's now producing them for his own record company, Reprise. Thus, if there are profits, the artist and his colleagues are under no necessity of sharing with another record company; if the company has losses, they're tax deductible.

Other performers try for economic security in any form they can get it, preferably under an arrangement that will keep the government's claims from being confiscatory. A few years ago, record star Bobby Darin earned a contract with Paramount Pictures; it will pay him \$1,000,000 neatly spread over six years to reduce the tax man's haul. When Connie Francis' lawyers renegotiated her contract with M-G-M last year, her \$500,000 guarantee was arranged for in five annual installments, and she acquired her own film company, Franmet Productions, of which she and M-G-M each own half. RCA Victor has rewarded Elvis Presley with a contract extending not over five or ten years but over a quarter of a century.

And like men of the business community, artists have learned the lesson of diversification. Paul Anka, with his income approaching \$1,000,000 a year, has become a real-estate tycoon and the owner of a professional basketball franchise in Baltimore. Nat King Cole, once content with being a good singer and operating a couple of small music-publishing firms, now has started his own record company, as has Sam Cooke, erstwhile lead singer with the Soul Stirrers gospel group. Sinatra's holdings outside the record business are numerous and well known.

It is the artists in the pop field, of course, who seem so desperately driven to make money. The classical performer, though he may earn substantial sums from recording, is primarily a concert artist, and while the demand for his services may not be spectacular, it is likely to be sustained over a relatively long period. In jazz too, an artist who has once made his name known has a good chance of holding on to his niche. But the pop artist is engaged in a fiercely competitive business—a business of young people performing for their peers, a field where an artist's most ardent followers may drop him for a new hero tomorrow, and where today's sound fad may become *démodé* overnight. A singer, reaching out on his merry-go-round for the golden ring, may well echo the title of a disc hit for the Shirrelles awhile back, *Will You Still Love Me Tomorrow?*



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SPEAKERS—PAST, PRESENT, AND FUTURE

Continued from page 40

upside-down. The speaker, to begin with, is designed to have a very low natural resonance, below the audible range. This unusual characteristic is achieved by special techniques, of which the most conspicuous is a very loose, floppy suspension of the cone in its outer frame. To get such a speaker to respond from any bass frequency and upward into the audio range, the cone must be stiffened. This stiffening is accomplished by installing the cone in a small, heavily padded, tightly sealed box. The air trapped within the box acts as an acoustic spring against the cone, stiffening it to the point at which it will respond to amplifier signals. It should be added that the progenitors of this system emphasize that it was developed primarily because they found it to produce cleaner bass and less distortion than other speakers. The compact size, they point out, was a by-product of the design rather than a motivation for it.

One type of speaker system in which "designing for dimension" does seem to be a major consideration is the doublet, in which sound is made to radiate from front and rear, but without having to be baffled completely or otherwise necessitating a large box. In a doublet design the baffle area employed and the response of the drivers in it are calculated to provide different outputs from front and rear of the cone, or cones. The difference is obtained by such methods as using cones of varying resonant frequencies, or by mounting them so that the distances between the front and rear of any cone to the edge of the baffle are unequal. Such techniques can "frustrate" that acoustic short-circuit tendency and still permit good bass response. Doublet design has been used mostly to produce "slim-line" systems, although a few full-size and experimental systems have been made on the same principle. (The full-range electrostatic speaker, more of which presently, is a doublet by nature inasmuch as both of its sides radiate sound. Its bass response, however, is accomplished by techniques that have little to do with conventional enclosure features.)

All of these general types are direct radiators. That is to say, the sound produced depends directly on the amount of air on the surface of the cone. Power at the bass end depends additionally on the amount of excursion of the cone; the longer the excursion, the louder the bass. The "long-throw" woofer refers to bass speakers designed to have longer excursions than older models. Just how much longer entitles any woofer to be called "long-throw" never has been established, but most experts agree that a quarter-inch to one-half-inch excursion, without distortion, is long enough. Claims of excessive cone excursion, especially in low-priced speakers, should be viewed skeptically. Often such excursion can be accomplished only with high distortion. Sometimes, too, the

figure quoted is the extent to which the cone was made to move by an unusually strong signal just before it was torn loose from its suspension.

ANOTHER MAJOR CLASS of dynamic systems is the "indirect radiator." As the name suggests, the driver is not loaded directly to the air but rather through an intermediate device, something that can be regarded as an "acoustic transformer" in that it expands the acoustic load seen by the speaker. In practice, an acoustic transformer is represented by a horn that matches the relatively small and stiff diaphragm of the speaker to the larger, more compliant load of air in the room. Inasmuch as a horn changes the pressure relationships between a diaphragm and the air, its use makes the amount of rear baffling much less critical: that is, if a speaker is horn-loaded at its front, an enclosure behind it has much less effect on its performance than if the same cone were used as a direct radiator. Any box used at the rear of a speaker that is horn-loaded at its front serves only as added assurance against an acoustic short circuit rather than as a means of improving response by influencing cone resonance.

The bass response of a horn is related to its size, and for deep bass a horn becomes quite large: something like a structure about twelve feet long and with a mouth diameter of seven and a half feet would be needed to reproduce 40 cycles per second. Such horns have been built experimentally and for theatre use, but the benefits of horn loading did not accrue to home music systems until the horn was folded on itself and arranged to form a not impossibly large structure intended to stand in a corner where it used the walls of the room as part of its mouth opening. This system has been adapted and modified for use in many fine-sounding reproducers since it was first introduced in the early 1940s. The "full horn treatment" renders the woofer useless above a few hundred cycles and consequently involves the use of additional drivers to cover the rest of the audio range. The complex structure and the number and quality of drivers needed make it an expensive system. Efforts to produce simpler and less costly systems, still embodying something of the horn concept, have resulted in partial front horn loading as well as rear horn loading in which the woofer is permitted to respond more into the midrange, with only one tweeter and a simpler dividing network needed to round out the system.

Horns for tweeters can be quite small inasmuch as tweeter response not only can cut off well above the bass range but actually should do so. A horn-loaded tweeter, combined with a direct-radiating cone woofer, is a very popular combination found in many "coaxial"

HIGH FIDELITY MAGAZINE

SPEAKERS—PAST, PRESENT, AND FUTURE

Continued from preceding page

speakers, where the tweeter nestles very conveniently at the apex of the larger woofer.

The most serious challenge to the dynamic speaker has come from the electrostatic speaker. This type operates on an entirely different principle, and the conventional laws of baffling and so on simply do not apply to it. In an electrostatic speaker, sound is generated not by current flowing near a magnet but by the attraction and repulsion between two very closely spaced metal plates that are initially impressed with an electrical charge. A major advantage of the well-designed electrostatic is the tendency of its movable plate, or diaphragm, to move as a complete unit, that is to say, as the much desired piston. The "single-ended" electrostatic has one fixed plate and one movable plate that serves as the diaphragm. This type has been used for producing some very clean-sounding tweeters, but its mechanical limitations render it virtually useless for bass reproduction. The "push-pull" electrostatic, however, overcomes these limitations rather handily. In this type, the diaphragm is centered between two fixed plates. When one "pushes," the other "pulls." The resultant action greatly reduces distortion and, if the plates be made large enough, permits full bass response.

Another, entirely different, kind of speaker is the ionic, in which molecules of air, confined within a tube, are first charged electrically or "ionized" and then impressed with an audio signal from the amplifier. The vibrations of the air, rather than any moving member, produce sound. To be heard, the sound must be coupled to the room by a horn. Credited with producing very clean and undistorted sound, the ionic speaker has been employed so far only as a tweeter, to be used with more conventional mid-range and bass drivers.

The "ribbon" speaker actually is a variation of the dynamic idea. A thin metal strip, or ribbon, suspended in a magnetic field, receives signals from the amplifier and vibrates in step with them. The ribbon itself serves as both "voice-coil" and diaphragm. In common with the ionic speaker, ribbon design has been limited to tweeters that require horn loading to be heard.

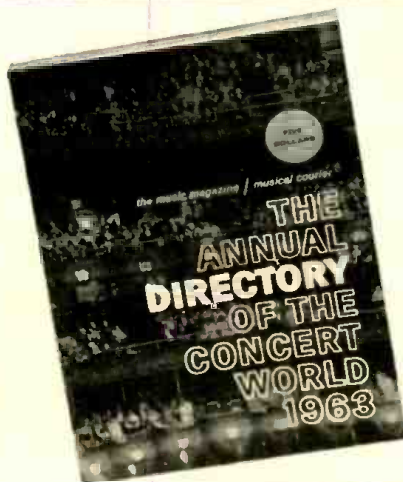
Also in the offing is another new speaker, best described as a flat induction type. Introduced in 1961 in Paris and dubbed the "Orthophase," this speaker employs a thin, rigid diaphragm, on the back of which is a series of projecting ribs. Fitted over the ribs are magnets and under them, fastened to the ribs, are conductive tapes that carry the signal from the amplifier. The signal activates the ribs which in turn move the diaphragm. Very fine piston action is claimed for this design, and those who have heard it attest to its clean, smooth sound—at least as a tweeter. Lowering its response, to include the

bass range, would mean enlarging it, presumably by adding more sections to the basic diaphragm which is itself about thirty-two inches square. The exact array needed for full-range reproduction has not yet been determined, and the cost can only be estimated at from \$400 to \$1,000.

Somewhat similar, but having features unique enough to have earned a patent for its inventors at the Weitzman Institute in Israel, is another flat induction speaker now under development at CSF of Paris and Emerson in this country, the two companies with exclusive rights to the patent. Known as the

Isophase, this speaker employs—instead of actual magnets—numerous magnetic strips that are coated onto both sides of the diaphragm. A printed circuit—on a Mylar backing, and also laminated to the diaphragm—carries the signal from the amplifier. The diaphragm itself is enclosed in a thin perforated housing, and the system may be used as a doublet or not, as the listener chooses. Although this design eventually may be released commercially, it will not be shown this year, Emerson says.

The new designs and the improvements in older designs indicate that no area of speaker design is sacrosanct. Indeed, the only "rule" that applies over-all is that of cost: in speakers, you generally get what you pay for.



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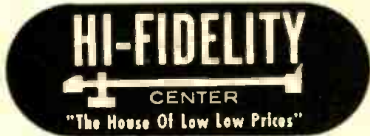
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THE MASTER OF MELOS

Continued from page 36

1834 and first given there during March of that year, should have been such a disastrous failure. Was it possible, I asked myself, that Bellini could have written a *bad* opera between the celebrated *Norma* and his last work? After thoroughly examining the score, as well as various documents in the Bellini Museum in Catania, I recognized why the work failed: the very end of the opera, the so-called cabaletta for coloratura soprano, sounds bombastic and empty. I shall not here rehearse the plot; suffice it to say that Bellini obviously missed the central point in the drama—when the two women meet in the dungeon to which Beatrice has been condemned, and Agnese (who has been responsible for Beatrice's unjust incarceration) throws herself on her knees and confesses all.

It is clear that the Venetian audience thought Bellini had missed the operatic boat, too; and contemporary documents reveal that the publisher (Ricordi), the composer, and the librettist all felt the necessity for revising the finale. This, in brief, was the situation my research disclosed. Then, two or three years ago, the curator of the Bellini Museum at Catania made a sensational discovery: he came across a whole page of autograph manuscript, clearly in Bellini's hand and written in Paris (there is a French watermark in the paper) about 1835. The manuscript turned out to be the completed sketch of a "new" finale to *Beatrice*. All that was needed was someone to harmonize some of the passages and to orchestrate the whole—a task which I felt the opera as a totality merited and which I undertook with great pleasure. Here, I thought, was the possibility of restoring *Beatrice di Tenda* to its authentic greatness.

The definitive version of the opera was prepared, but it seems that the fates who more than a century ago looked upon *Beatrice* with an unkind eye are still inimical. I had persuaded La Scala to stage *Beatrice* in its final form, with Joan Sutherland as the *protagonista*—I had previously shown Miss Sutherland the revised form, and she had been delighted at the prospect of learning the role—and I was to conduct the performance. When the time came, however, the fateful allure of that rocketing cabaletta—so sure to bring roars of applause to the prima donna for her virtuoso interpretation—proved too much for Miss Sutherland to resist, and she refused to sing the revised version. La Scala, in which Miss Sutherland had scored such triumphs, took the side of Miss Sutherland—*cum-cabaletta*, and I withdrew from the whole undertaking. Thus *Beatrice di Tenda* still awaits its first performance in the version the composer had worked to achieve, but perhaps one day musicality and authenticity will triumph over cabaletta and the golden ducat, and allow Bellini's music to speak for itself. "Books have their fates. . . ."

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WHAT TO LISTEN FOR . . .

Continued from page 43

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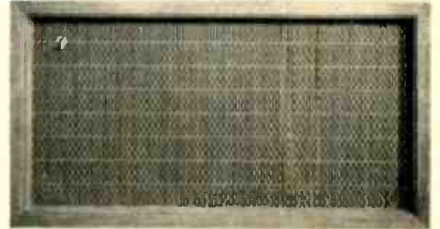
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For good transient response and small hang-over: the slap sounds in the drum break should be extremely "impacty," very sharp; the different percussion instruments must stand out quite clearly from each other; cymbals and triangle ought to clang "freely," not seem to come up against a stop. For good bass: the double bass should stride all up and down the scale, never "boomy," never seeming to drop out as it goes down: it must not sound "tubby" but firm and "thuddy." It should have real weight. Firmness in bass is another sign of little hang-over.

In using as a test the "Hallelujah Chorus" from *Messiah*, I listen particularly for the following: For good, clean highs: an "open" sound, with sibilants well reproduced but not overemphasized. For smoothness and lack of transient distortion in highs: no raspiness or harshness in the massed female passages. For peaks in the mid-highs: if female voices take on a tight, "erry" sound, as though each singer were pinching her throat as she sang, peaks are clearly indicated. Peaks in the mid-frequencies: if the male voices seem "honky," as though coming through a barrel, peaking is again present. Bass: does the organ behind the singing have a natural weight, moving down, down, into the "cellar" firmly, without being boomy or tubby? Intermodulation distortion: do the various choirs stand out clearly from each other in massed passages? (Stereo helps on this.) I note particularly the orchestral sounds that back up the singing. Are the violins singing and "plangent," without a wiry edge—in other words, do they sound like violins? For beaming of highs: moving rather rapidly from a spot far to the left of the speaker, across the front of it, and to the right, I ask myself if "brightness" of the music changes noticeably, dropping off into dullness at the sides?

To sum up: if the "Hallelujah Chorus" comes through with an overwhelmingly natural sound, with each group of voices and the musical instruments heard separately and distinctly in massed passages, with no harshness, err-i-ness, honk, or boom, with the "esses" very clear but not obtrusive, then I have located a speaker with very wide frequency response, moderate peaks, little transient distortion, and not much hang-over, intermodulation distortion, or breakup. I clasp it to my heart—and I wish you the same happy experience.

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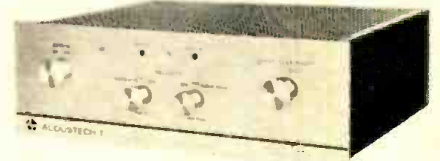
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KITS FOR HOME ASSEMBLY

Continued from page 47

unfinished, \$5.00 more in walnut or mahogany. A 3-way system, the AS-2a is simply the AS-2 with a supertweeter. In walnut it costs \$99.95, or \$10 more than the unfinished kit. All three cabinets measure 24" x 13½" x 11¾", give or take ¼".

EICO also puts out four bookshelf kits. Like its Heath counterpart, EICO's low cost HFS-1 is unfinished at \$39.95 and uses a bass reflex cabinet of ½" stock to hold two Jensen speakers: an 8" woofer and a horn tweeter. The other three EICO bookshelf models are tubed enclosures of ¾" stock. The HFS-5 has an 8" woofer with a 10.7-oz. magnet and a 3½" closed back tweeter. Measurements are 24" x 12½" x 10", prices \$47.50 unfinished and \$12 more in walnut. For 3-way systems, EICO has the HFS-3 and -4, identical except for tweeter and price. Both contain 12" woofers with 1¾-lb. magnets and 8" midranges, but while the HFS-3 utilizes a 3½" cone tweeter, the HFS-4 substitutes a horn for greater dispersion. The HFS-3 costs \$72.50 in unfinished birch, \$87.50 in oiled walnut. Add another \$11 each way for the HFS-4. Each measures 26¾" x 13¾" x 14¾".

Those who prefer speakers that they can hang on a wall may get such kits from EICO, Heath, and Fisher Radio. Fisher entered the speaker kit field with

its KS-1, a 3-way system which consisted of a 10" woofer with 4½-lb. magnetic structure, a 5" midrange, and a 3" supertweeter in a cabinet 18" x 24" and only 5¾" deep. The KS-1, unfinished, is \$59.50 in birch and \$64.50 in walnut. It will soon be followed by the KS-2, which is to be ¾" deeper and an inch or so larger in each of its other dimensions and which will boast a 12" woofer with a 6-lb. magnet, a 5" midrange, and a tweeter whose magnet weighs in at two pounds.

Heath solves the slim speaker problem with a bent tube to tune the 19" x 25" x 5" cabinet of its AS-22. The unit incorporates a 10" woofer, a 6" midrange, and a 3½" tweeter and sells for \$49.95 unfinished. A walnut finish costs another \$5.00.

EICO's HFS-6 slim speaker kit comes only in walnut for \$52.50. It has a 10" woofer, an 8" midrange, and a dome radiator in a 13" x 12¼" x 5¾" enclosure.

Heath packages three other installation kits, two of them with depths hardly more than those of the slims. The AS-41 and AS-81, however, are properly miniatures and most useful as extension speakers rather than as basic components of the main stereo system. The former is merely a single 6" x 9" oval cone speaker in an unfinished 11" x 8" x 6½" enclosure for \$10.95 (\$2.00 more for a walnut finish). The latter is a 2-way system—6" woofer, 3" tweeter—in an even smaller box, 10¾" x 6½" x 6¾". Unfinished, it goes for \$17.50; in walnut

or mahogany finish the price is \$19.95.

Heath's largest speaker kit, the AS-21, aims at the consumer with room on his floor. Dubbed the Legato-Compact, the \$239.95 walnut-finished cabinet contains three Altec Lansing speakers: two 12" woofers with 1½-lb. magnets and one horn tweeter with a ½-lb. magnet. Heath sells the unit without cabinet as the AS-31 for \$184.95. Oddly enough, Heath does not call the AS-31 a "kit." Jensen would.

On the other hand, Heath does call the 1-speaker miniature AS-41, described above, a kit, while Lafayette packages a full 3-way system together with its Mini-Duct enclosure "complete with easy-to-follow speaker assembly instructions"—and this is not a kit. It is getting to be almost as difficult to define a speaker kit as it is to define a fugue. You can tell more surely what it isn't than you can what it is.

Still, a kit by any other name smells just as sweet. You have the fun of building it and the happy thought of the money you're saving. (Don't brood over the latter though, for sometimes comparative shopping will uncover a factory-made speaker system at no greater cost than a similar one in kit form.) And if there's any disadvantage for the do-it-yourself hobbyist, it is the ease with which most speaker kits are assembled. By the time you have warmed up to the project, it is all over. But then again, perhaps you derive even more pleasure from listening to it than you do from building it.

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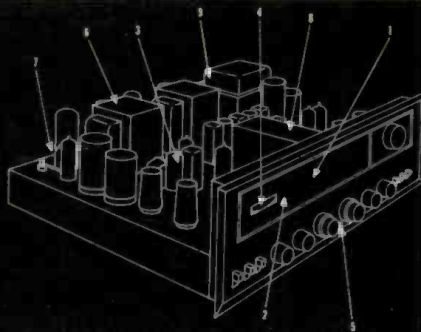
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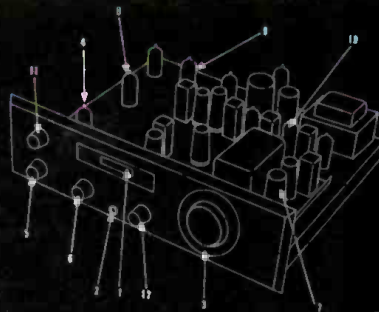
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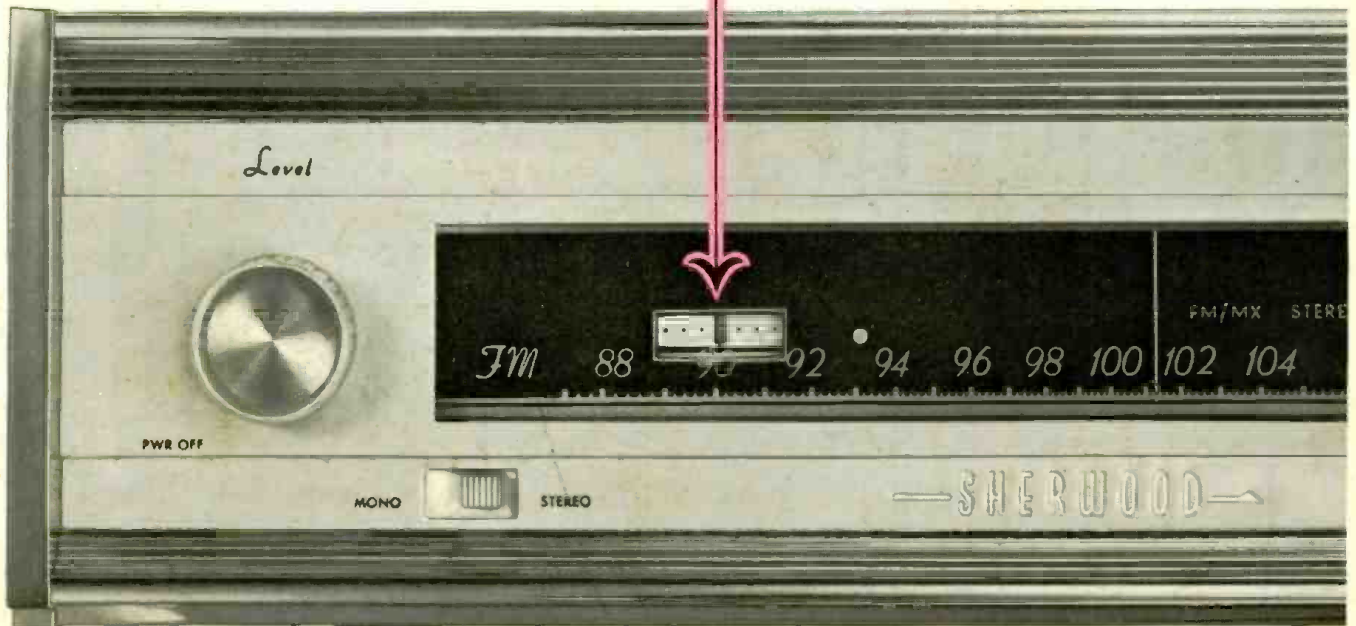
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